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TOP POP DEBUTS

SINGLES	68 **COME AS YOU ARE** — Peter Wolf — EMI America
ALBUMS	77 **READY OR NOT** — Lou Gramm — Atlantic

POP SINGLE
#1 **LIVIN' ON A PRAYER**
Bon Jovi
Mercury/PolyGram

B/C SINGLE
#1 **HAVE YOU EVER LOVED**
Freddie Jackson
Capitol

COUNTRY SINGLE
#1 **NO PLACE LIKE HOME**
Randy Travis
Warner Bros.

JAZZ
#1 **A NICE PLACE TO BE**
George Howard
MCA

COMPACT DISC
#1 **GRACELAND**
Paul Simon
Warner Bros.

WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

POP ALBUM
#1 **SLIPPERY WHEN WET**
Bon Jovi
Mercury/PolyGram

B/C ALBUM
#1 **JUST LIKE THE FIRST TIME**
Freddie Jackson
Capitol

COUNTRY ALBUM
#1 **STORMS OF LIFE**
Randy Travis
Warner Bros.

MUSIC VIDEO
#1 **KEEP YOUR HANDS . . .**
Georgia Satellites
Elektra

12" SINGLE
#1 **SHOWING OUT**
Mel & Kim
Atlantic

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

February 28,1987

Title / Artist, Label, Number / Producer (Songwriter)

			L W	W O C
1	**LIVIN' ON A PRAYER**	BON JOVI (Mercury/PolyGram 888 184-7) B. FAIRBAIRN (J. BON JOVI, R.SAMBORA, D. CHILD)	1	12
2	**OPEN YOUR HEART**	MADONNA (Sire/Warner Bros. 7-28508) MADONNA, P. LEONARD (MADONNA, G. COLE, P. RAFELSON)	2	13
3	**JACOB'S LADDER**	HUEY LEWIS AND THE NEWS (Chrysalis VS4 43097) HUEY LEWIS AND THE NEWS (B. HORNSBY, J. HORNSBY)	6	7
4	**WILL YOU STILL LOVE ME?**	CHICAGO (Warner Bros. 7-28512) D. FOSTER (D. FOSTER, T. KEANE, R. BASKIN)	4	16
5	**KEEP YOUR HANDS TO YOURSELF**	GEORGIA SATELLITES (Elektra 7-69502) J. GLIXMAN (D. BAIRD)	5	15
6	**YOU GOT IT ALL**	THE JETS (MCA 52968) D.POWELL, D. RIVKIN (R. HOLMES)	8	16
7	**TOUCH ME (I WANT YOUR BODY)**	SAMANTHA FOX (Jive/RCA 1006-7) J. ASTROP, P. Q. HARRIS (M. SHREEVE, J. ASTROP, P. Q. HARRIS)	7	17
8	**(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)**	BEASTIE BOYS (Def Jam/Columbia 38-06595) R. RUBIN, BEASTIE BOYS (BEASTIE BOYS, R. RUBIN)	11	11
9	**BALLERINA GIRL**	LIONEL RICHIE (Motown 1873-MF) L. RICHIE, J.A. CARMICHAEL (L. RICHIE)	9	13
10	**RESPECT YOURSELF**	BRUCE WILLIS (Motown 1876MF) ROBERT KRAFT (M. RICE, L. INGRAM)	18	7
11	**BIG TIME**	PETER GABRIEL (Geffen/Warner Bros. 7-28503) D. LANOIS, P. GABRIEL (P. GABRIEL)	17	14
12	**I'LL BE ALRIGHT WITHOUT YOU**	JOURNEY (Columbia 38-06301) S. PERRY (S. PERRY, J. CAIN, N. SCHON)	14	13
13	**AT THIS MOMENT**	BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B. VERA)	3	16
14	**SOMEWHERE OUT THERE**	LINDA RONSTADT & JAMES INGRAM (MCA 52973) P. ASHER (J. HORNER, B. MANN, C. WEIL)	19	11
15	**MANDOLIN RAIN**	BRUCE HORNSBY AND THE RANGE (RCA 5087-RAA) B. HORNSBY, E. SCHEINER (B.R. HORNSBY, J. HORNSBY)	24	7
16	**LOVE YOU DOWN**	READY FOR THE WORLD (MCA-52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY, JR.)	16	14
17	**LET'S WAIT AWHILE**	JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS II, T. LEWIS, J. JACKSON, M. ANDREWS)	25	6
18	**I WANNA GO BACK**	EDDIE MONEY (Columbia 38-06569) R. ZITO, E. MONEY (D. CHAUNCEY, M.BYROM, I. WALKER)	21	12
19	**CHANGE OF HEART**	CYNDI LAUPER (Portrait/CBS 37-06431) C. LAUPER, L. PETZE (E. MOWHAWK, C. LAUPER)	10	14
20	**NOTHING'S GONNA STOP US NOW**	STARSHIP (Grunt/RCA 5109-7-GAA) N. M. WALDEN (D. WARREN, A. HAMMOND)	30	5
21	**STOP TO LOVE**	LUTHER VANDROSS (Epic 34-06S23) L. VANDROSS, M. MILLER (L. VANDROSS, N ADDERLY Jr.)	15	16
22	**WE'RE READY**	BOSTON (MCA 52985) T. SCHOLZ (T. SCHOLZ)	13	13
23	**BRAND NEW LOVER**	DEAD OR ALIVE (Epic 34-06374) STOCK, AITKEN, WATERMAN (DEAD OR ALIVE)	26	11
24	**SHAKE YOU DOWN**	GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	12	20
25	**NOBODY'S FOOL**	CINDERELLA (Mercury/PolyGram 884 851-7) A. JOHNS (T. KEIFER)	23	16
26	**LEAN ON ME**	CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	45	3
27	**COME GO WITH ME**	EXPOSE (Arista AS1-9555) L. A. MARTINEE (L.A. MARTINEE)	33	6
28	**LET'S GO!**	WANG CHUNG (Geffen 7-28531) P. WOLF (WANG CHUNG)	32	6
29	**TONIGHT, TONIGHT, TONIGHT**	GENESIS (Atlantic 7-89290) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	38	3
30	**THE FINAL COUNTDOWN**	EUROPE (Epic 34-06416) K. ELSON (J. TEMPEST)	36	6
31	**FACTS OF LOVE**	JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28588) E. ROGERS, C. STURKEN, J. LORBER (C. STURKEN, E. ROGERS)	34	12
32	**TALK TO ME**	CHICO DeBARGE (Gordy/Motown 1858MF) S. DRINKWATER (N. MUNDY, F. GOLDEE, P. FOX)	22	15
33	**STAY THE NIGHT**	BENJAMIN ORR (Elektra 7-69506) M. SHIPLEY, B. ORR, L. KLEIN (B. ORR, D. GREY PAGE)	20	17
34	**DON'T DREAM IT'S OVER**	CROWDED HOUSE (Capitol B5614) M. FROOM (N. FINN)	43	7
35	**THAT AIN'T LOVE**	REO SPEEDWAGON (Epic 34-06656) K. CRONIN, G. RICHRATH, A. GRATZER, D. DeVORE (K. CRONIN)	39	5
36	**CANDY**	CAMEO (Atlantic Artists/PolyGram 888 193-7) L. BLACKMAN (BLACKMAN, L. JENKINS)	40	7
37	**DONT' NEED A GUN**	BILLY IDOL (Chrysalis VS4-43087) K. FORESY (B. IDOL)	41	6
38	**C'EST LA VIE**	ROBBIE NEVIL (Manhattan B50047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	27	20
39	**MIDNIGHT BLUE**	LOU GRAMM (Atlantic 7-89304) P. MORAN, L. GRAMM (L. GRAMM, B. TURGON)	44	5
40	**SOMEDAY**	GLASS TIGER (Manhattan/EMI B-50048) J. VALLANCE (GLASS TIGER, J. VALLANCE)	28	18
41	**I KNEW YOU WERE WAITING (FOR ME)**	ARETHA FRANKLIN (Arista AS1-9559) N. M. WALDEN (CLIMIE, MORGAN)	52	2
42	**WHAT YOU GET IS WHAT YOU SEE**	TINA TURNER (Capitol B-5668) T. BRITTEN (T. BRITTEN, G. LYLE)	49	4
43	**CONTROL**	JANET JACKSON (A&M AM-2877) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	29	18
44	**CAN'T HELP FALLING IN LOVE**	COREY HART (EMI America B-8368) P. CHAPMAN, C. HART (CREATORE, PERRITTI, WEISS)	35	13
45	**FIRE**	BRUCE SPRINGSTEEN & THE E STREET BAND (Columbia CS7 02639) B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN (B. SPRINGSTEEN)	46	5
46	**THE HONEYTHIEF**	HIPSWAY (Columbia 38-06579) G. LANGAN (A. McLEOD, J. McELHONE, G. SKINNER, H. TRAVERS)	54	6
47	**WE CONNECT**	STACEY Q (Atlantic 7-89331) J. ST. JAMES, (W. WILCOX)	47	11

WINNER'S CIRCLE

			L W	W O C
48	**WALKING DOWN YOUR STREET**	BANGLES (Columbia 38-06674) D. KAHNE (S. HOFFS, L. GUTIERREZ, D. KHANE)	62	3
49	**SKIN TRADE**	DURAN DURAN (Capitol B-5670) N. RODGERS, DURAN DURAN (TAYLOR, RHODES, LeBON)	50	5
50	**THE FINER THINGS**	STEVE WINWOOD (Island/Warner Bros. 7-28498) R. TITELMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	57	4
51	**CAUGHT UP IN THE RAPTURE**	ANITA BAKER (Elektra 7-69511) M.J. POWELL (G. GLENN, D. QUANDER)	42	12
52	**CRY WOLF**	A-HA (Warner Bros. 7-28500) A. TARNEY (MAGS, P. WAAKTAAR)	53	6
53	**WALK LIKE AN EGYPTIAN**	BANGLES (Columbia 38-06257) D. KAHNE (L. STERNBERG)	31	23
54	**SHELTER**	LONE JUSTICE (Geffen/Warner Bros. 7-28520) L. STEVEN J. IOVINE, LONE JUSTICE (M. McKEE, S.V. ZANDT)	56	7
55	**DON'T LEAVE ME THIS WAY**	COMMUNARDS (MCA 52928) M. THORNE (GAMBLE, HUFF, GILBERT)	59	5
56	**AS WE LAY**	SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	60	6
57	**THIS IS THE TIME**	BILLY JOEL (Columbia 38-06526) P. RAMONE (B. JOEL)	37	16
58	**WITHOUT YOUR LOVE**	TOTO (Columbia 38-06570) TOTO (D. PAICHK)	51	10
59	**DOMINOES**	ROBBIE NEVIL (Manhattan/EMI B 50053) A. SADKIN (R. NEVIL, EASTMAN, HART)	73	2
60	**LAND OF CONFUSION**	GENESIS (Atlantic 7-89336) GENESIS, H. PADGHAM (A. BANKS, P. COLLINS, M. RUTHERFORD)	48	18
61	**AIN'T SO EASY**	DAVID & DAVID (A&M AM-2905) D. SIGERSON (D. BAERWALD, D. RICKETTS)	66	5
62	**SOMEONE LIKE YOU**	DARYL HALL (RCA 5105) D. HALL, D. A. STEWART, "T-BONE" WOLK (D. HALL)	58	6
63	**BIG MISTAKE**	PETER CETERA (Full Moon/Warner Bros. 7-28507) M. OMARTIAN (CETERA, GALPIN)	55	6
64	**KISS YOU (WHEN IT'S DANGEROUS)**	EIGHT SECONDS (Polydor/PolyGram 885-352-7) ReHINE (EIGHT SECONDS)	69	5
65	**IS THIS LOVE**	SURVIVOR (Scotti Bros./CBS ZS4 06381) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	61	19
66	**NOTORIOUS**	DURAN DURAN (Capitol B-5648) N. RODGERS (TAYLOR, RHODES, LEBON)	63	18
67	**THE WAY IT IS**	BRUCE HORNSBY AND THE RANGE (RCA 5023-7) B. HORNSBY, E.SCHEINER (B. R. HORNSBY)	64	24

CHARTBREAKER

			L W	W O C
68	**COME AS YOU ARE**	PETER WOLF (EMI America B 8350) P. WOLF, E."E.T." THORNGREN (P. WOLF, MEYER)	DEBUT	
69	**STONE LOVE**	KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, (R. BELL) I.B.M.C. & KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	78	3
70	**WINNER TAKES IT ALL**	SAMMY HAGAR (Columbia 38-06647) G. MORODER, S. HAGAR, E. VAN HALEN (G. MORODER, T. WHITLOCK)	75	3
71	**SERIOUS**	DONNA ALLEN (21/Atco 7-99497) L. PACE (L. PACE, D. ALLEN, BLITZ)	79	3
72	**HOW MUCH LOVE**	SURVIVOR (Scotti Bros./Epic ZS4-06705) R. NEVISON, F. SULLIVAN (J. PETERIK, F. SULLIVAN)	82	3
73	**SMOKING GUN**	THE ROBERT CRAY BAND (Mercury/PolyGram 888 343-7) B. BROMBERG, D. WALKER (D. AMY, R. CRAY, R. COUSINS)	80	2
74	**LIGHT OF DAY**	THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (Blackheart/CBS Associated ZS4-06692) J. IOVINE (B. SPRINGSTEEN)	88	2
75	**MY BABY**	THE PRETENDERS (Sire/Warner Bros. 7-28496) B. CLEARMOUNTAIN, J. IOVINE (C. HYNDE)	76	4
76	**COMING UP CLOSE**	'TIL TUESDAY (Epic 34-06571) R. DAVIES (A. MANN)	74	7
77	**HAVE YOU EVER LOVED SOMEBODY**	FREDDIE JACKSON (Capitol B-5661) B. EASTMOND (B. EASTMOND, J. SKINNER)	77	4
78	**DANCE**	RATT (Atlantic 7-89354) B. HILL (PEARCY, CROSBY, DeMARTINI, HILL)	90	2
79	**NOTHING'S GONNA CHANGE MY LOVE**	GLENN MEDEIROS (Amherst 311) J. STONE, (M. MASSER, G. GOFFIN)	84	2
80	**BOOM BOOM (LET'S GO TO MY ROOM)**	PAUL LEKAKIS (ZYX 5571) N. M. WALDEN (CLIME, MORGAN)	85	2
81	**THE LADY IN RED**	CHRIS De BURGH (A&M AM2848) P. HARDIMAN (C. De BURGH)	87	2
82	**I GOT THE FEELIN' (IT'S OVER)**	GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)	89	2
83	**EVERYBODY HAVE FUN TONIGHT**	WANG CHUNG (Geffen 7-28562) P. WOLF (WANG CHUNG, P. WOLF	65	22
84	**FOR TONIGHT**	NANCY MARTINEZ (Atlantic 7-89371) T. ALI, S. MUNZIBAI (P. GEORGE, D. PACIFICI)	72	20
85	**I WILL BE THERE**	GLASS TIGER (Manhattan/EMI B-50066) J. VALLANCE (GLASS TIGER)	DEBUT	
86	**HOOKED ON YOU**	SWEET SENSATION (Next Plateau NP 50046) T. CURRIER, D. SANCHEZ (J. MALLOY, D. SANCHEZ)	86	5
87	**KEEP YOUR EYE ON ME**	HERB ALPERT (A&M AM-2915) J. HARRIS III, T. LEWIS (J. JAM, T. LEWIS)	DEBUT	
88	**POWER**	KANSAS (MCA 53027) A. POWELL (S. MORSE, S. WALSH, R. GOODRUM)	DEBUT	
89	**IT'S TRICKY**	RUN-D.M.C. (Profile PRO-5131) R. SIMMONS, R. RUBIN (J. SIMMONS, D. McDANIELS, J. MIZELL, R. RUBIN)	DEBUT	
90	**NEVER ENOUGH**	PATTY SMYTH (Columbia 38-06643) R. CHERTOFF, W. WITTMAN (R. HYMAN, D. KAGEN, E. BAZILIAN)	DEBUT	
91	**HOLD ME**	SHEILA E. (Paisley Park/Warner Bros. 7-28S80) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFIELD)	83	4
92	**JIMMY LEE**	ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN)	67	13
93	**DEEP RIVER WOMAN**	LIONEL RICHIE (Motown 1873MF) J. A. CARMICHAEL (L. RICHIE)	91	6
94	**VICTORY**	KOOL & THE GANG (Mercury/PolyGram 885 358-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, J. TAYLOR)	68	18
95	**STAND BY ME**	BEN E. KING (Atlantic 7-89361) NOT LISTED (B. E. KING,J. LEIBER, M. STOLLER)	70	22
96	**MAKE IT MEAN SOMETHING**	ROB JUNGKLAS (Manhattan/EMI B-50054) W. WITTMAN (JUNGKLAS,, HOLDER, CROMWELL)	81	4
97	**YOU GIVE LOVE A BAD NAME**	BON JOVI (Mercury/PolyGram 884953-7) B FAIRBAIN (J.BON JOVI,R. SAMBORA, D. CHILD)	71	26
98	**SUMMERTIME, SUMMERTIME**	NOCERA (Sleeping Bag 7LX-22) F.M. FISHER (NOCERA, FISHER)	93	4
99	**IF I SAY YES**	FIVE STAR (RCA 5083-7) B. PEARSON, M. JAY (M. JAY, M. MORROW)	94	7
100	**ALL I WANT**	HOWARD JONES (Elektra 7-69494) A. MARDIN (H. JONES)	92	7

ALPHABETICAL LISTING ON INSIDE BACK COVER

VIRGIN HANDS—*Virgin Records, U.S., recently announced its domestic promotion staff. Managing directors Jeff Ayeroff (l) and Jordan Harris (r) are pictured with Phil Quartararo (kneeling, front, r) and his newly hired field staff.*

ASCAP 1986 Receipts Over 250 Million; Distributions Near 200 Million

LOS ANGELES — At its Los Angeles membership meeting February 18, The American Society of Composers, Authors and Publishers unveiled its treasurer's report. Receipts from licensees, including symphonic and concert, were $207,652,000, receipts from interest on investments were $3,711,000, and receipts from foreign societies were 40,196,000 resulting in total 1986 receipts of $252,199,000.

The Society distributed to its members $164,266,000 in addition to $888,000 from adjustments and interest. The total distribution of $165,154,000 included a special distribution of $4,254,000 received from ABC-TV for the period 1981-1985. Also, in June, it was announced, ASCAP distributed $11,286,000 from foreign receipts. This was followed in December by an additional foreign distribution of $21,594,000.

Total distributions for 1986,including both domestic and foreign distributions, were *198,034,000.*

MCA SPILLS INK WITH GRP—*MCA Distributing Corp. recently signed a U.S. distribution deal with GRP Records. Pictured celebrating the pact are (l-r): Irving Azoff, president, MCA Entertainment Group; Zach Horowitz, senior vice president, legal affairs, MCA Records; Larry Rosen, president, GRP Records; Jheryl Busby, executive vice president talent acquisition and artist development, and president of the black music division, MCA Records; and John Burns, executive vice president, MCA Distributing and Manufacturing.*

CD Video, CD Beatles, And Michael Jackson In Any Format Create Buzz At NARM

By Lee Jeske

NEW YORK — The news is still compact and digital. Heady from a blockbuster year — with CDs rolling out of stores in extraordinary numbers — the 1987 NARM Convention, held February 13-17 in Miami, was abuzz with CD news, as record merchants looked to manufacturers to keep the digital boom exploding. The record companies responded in kind, with the formal introduction of CD Video, and a few more tantalizing details about the long-awaited release of the Beatles catalogue on CD.

CD Video was unveiled by Jan Timmer, PolyGram International's chairman and ceo, at the opening meeting. CD Video, a joint venture of Philips and Sony, makes the compact disc a viewable, as well as listenable, product. A five-inch CD Video Single will allow for a maximum of five minutes of video and 20 minutes of audio, an eight-inch LaserVision EP will allow for up to 40 minutes of video and audio, and a 12-inch LaserVision LP will allow for up to two hours of video and audio. Timmer said that he expects limited supplies of hardware and software to be available in the U.S. before Christmas.

To spearhead the introduction of CD Video, PolyGram CD Video has been formed. Guenter Hensler, former PolyGram president, has been named president of PolyGram Video; Emiel Petrone, former PolyGram senior vice president, compact disc, has been named executive vice president. In addition, PolyGram announced a new Business Division — in part to coordinate the release of software for CD Video — with Michael Kuhn heading it as senior vice president, reporting directly to Timmer.

The Beatles on CD seemed to be this year's answer to last year's Bruce Springsteen boxed set, with retailers privately expressing both great hopes for the Beatles catalogue and a fear that they may be forced, as they were on the Springsteen, to underprice the discs. Retailers generally expressed dismay at the diminished profits that their own competitive pricing allowed them to reap from the Springsteen. At its product presentation, Capitol/EMI America/Manhattan/Angel (or CEMA as its now known) announced that there would be 14 Beatles CDs available by Christmas: with this week's initial shipment of four titles to be followed by the April release on CD of "Rubber Soul," "Revolver" and "Help" and the 20th Anniversary release of "Sgt. Pepper's Lonely Hearts Club Band" in June. The remaining titles are due in August and October.

The CBS product presentation ended with two tantalizing snippets from the upcoming Michael Jackson album, still without a release date and still being described as a "work in progress." There was a snatch of a light romantic ballad with a slight new age feel and a clip of a video from a tough, uptempo number, apparently called "I'm Bad." The video clip featured Jackson in black leather and silver studs leading a familiar looking male chorus line through familiar looking choreography. The sound and the look displayed by the 1987 Michael Jackson was very much in line with the sound and look of the "Thriller" Michael

(continued on page 24)

NARM Elects Russ Solomon President, Gives Whitney Houston "Best-Selling Album" Award

By Lee Jeske

NEW YORK — Tower Records president Russ Solomon was elected as the new president of the NARM board of directors, succeeding Record World's Roy Imber, at the NARM Convention held February 13-17 in Miami. Frank Hennessey, president of Handleman Company, was elected vice president; Patricia Moreland of Show Industries, a new board member, will serve as board secretary; and Bill Emerson of Dallas' Big State Distributing was re-elected treasurer. Camelot Enterprise's James Bonk was also elected to the NARM board.

The NARM Best Seller Awards, given to the albums and singles that flew out of the stores with the greatest alacrity and in the largest numbers, were awarded at the closing night banquet, with Whitney Houston's "Whitney Houston" copping Best Selling Album honors. The other Best Seller Awards were as follows:

Album by a Group: "Slippery When Wet," Bon Jovi.

Album by a Female Artist: "Whitney Houston."

(continued on page 25)

AIM Names Barron VP; Wood

LOS ANGELES — American Interactive Media, Inc., a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, has named Bernard Barron their new vice president in charge of production and operations. At the same time AIM also announced the appointment of Rodney E. Wood as digital design engineer. Both announcements were made by Gordon Stulberg, chairman and chief executive officer.

Barron will supervise the development of AIM's new compact disc interactive (CD-I) production studio and assist in all phases of the company's operations. Wood will assist in the creation of development tools for CD-I productions, the writing of diagnostic and test procedures for CD-I players, and the testing of CD-I prototype. CD-I integrates audio, visual and text data functions in a

(continued on page 12)

EXECUTIVES ON THE MOVE

Whalley

Javitz

Glass

Perry

Whalley Promoted — Tom Whalley has been promoted to vice president, A&R in a restructuring of Capitol Records' A&R department, according to president Don Zimmerman. Whalley joined Capitol two years ago as A&R director, based in the label's Hollywood Tower headquarters. He'd previously served six years at Warner Bros. Records, the last half as A&R representative.

Javitz Joins — Barbara Javitz joins Embassy Home Entertainment as senior vice president, programming, according to Richard B. Childs, president, production and programming for the home video company. Javitz comes to EHE from Heron Communications where she was most recently vice president, acquisitions.

Glass Rejoins — Daniel Glass has rejoined Chrysalis Records as vice president of promotion and will continue his long term association with that label, according to Chris Wright, chairman, and Jack Craigo, president.

Perry Appointed — La'Verne Perry has been appointed associated director, publicity, East Coast, Epic/Portrait/CBS Associated Labels, CBS Records Division, according to Eliot Hubbard, vice president E/P/A. She has been manager, publicity, East Coast for E/P/A since 1984.

WEA Appoints Three — The Warner/Elektra/Atlantic Corporation has added a staff of three Black Music regional marketing managers to support Ornetta Barber, director of Black Music marketing for their national customer base. The three appointments include: Jeanne Irby White (Northeast Region); Joe Talley (Southeast Region); and Joey Quarles (Midwest Region). White joined WEA in 1983 as singles specialist/special projects coordinator for the Baltimore/Washington sales area. Talley had been the East Coast regional Black Music marketing Representative for WEA in New York prior to this new appointment. Quarles joined the WEA Cleveland Branch as a field merchandiser in 1981. In 1982, he was honored as WEA field merchandiser of the year for Black Music, and in 1985 as WEA field merchandiser of the year for Pop Music. He rejoins WEA after a brief stint at Atlantic Records as a promotion manager.

Bole Named — Larry Bole has been named Warner Bros. Records regional marketing manager for the Cleveland Branch Area. Bole began his tenure at Warner Bros. Records in 1979 when he was named promotion, marketing manager for the Cleveland area. Prior to that he was a store director for Peaches in Cleveland for two years, during which time he was also an air personality at station WMMS.

Two Named At MTV — Rene Garcia has been named supervising producer, special programming, MTV: MUSIC TELEVISION. Most recently, Garcia was senior producer, special programming. He joined MTV in 1981 as concert producer. Linda Corradina has been named news director, music news, MTV: MUSIC TELEVISION. Most recently, Corradina was managing producer, music news, MTV. Before that she was an associate producer at ABC News and a journalist with CNN in Atlanta

Livingston Appointed — Jane Livingston has been appointed executive producer, VH-1/Video Hits One. She was most recently a producer on "A Current Affair" with Fox Television. Prior to that, she was executive producer of Tomlin Video Productions, Inc.

Roberts Joins — Cal Roberts has joined LaserVideo, Inc., a manufacturer of Compact Discs, as vice president of CD marketing. Roberts, formerly senior vice president of operations marketing for CBS Records, joins LaserVideo after 32 years with CBS. Recently, Roberts spear-headed the custom Compact Disc sales for DADC, the CBS/Sony joint venture.

Tsai Elected — Gerald Tsai, Jr. has been elected chairman of the board of directors of American Can Company, succeeding William S. Woodside, who retires January 31 at the age of 65. Tsai will also add the title of president effective March 1, upon the early retirement of president Frank J. Connor. Tsai, 57, has been vice chairman since Jun 1983, and CEO officer since April 1986.

Smith Appointed — Telisa Smith has been named to the newly created position of administrative coordinator for Command Records. She was most recently with Inner Light Records.

Indigo Forms I.A.M. Productions — Indigo Records has announced the formation of I.A.M. Products which will be the production arm of the company. Services rendered will range from development of press kits to production assistance for any kind of music project. Included in the organization is a full marketing staff as well as a fully staffed art department. For more information contact Richard Roberts or Thomas Surran at (516)473-0965 or write P.O.Box 611 Mt. Sinai N.Y. 11766.

Hedron Entertainment Launched — Leonard Rutkin, CEO, has announced the formation of Hedron Entertainment, Inc., a multi-faceted entertainment industry complex headquartered in Los Angeles (108800 Wilshire Boulevard, Suite #1812, L.A., CA 90024, 213-475-7171). The firm will include Hedron management for personal artist management and the Hedron Music Group, which consists of two music publishing companies.

Virgin U.S. Names Promo Staff

LOS ANGELES — Virgin Records In America vice president, national promotion Phil Quartararo announced the appointment of nine regional promotion managers. Called the "Virgin Field Force," all nine will report directly to Quartararo in the Los Angeles label headquarters.

The nine and their regions are listed alphabetically: Tom Bobak, based in Washington, D.C., midatlantic; Jim Burruss, based in San Francisco, northwest; Phil Costello, based in Chicago, midwest; Stan Gleason, based in Charlotte, NC, Carolinas and Tennessee; Jerre Hall, based in Cleveland, Great Lakes; Al Moinet, based in Atlanta, southeast; Mike Schaeffer, based in Atlanta, west coast southern; Bonnie Stacy, based in Dallas, southwest; and Cledra White, based in New York, northeast.

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Moinet

Costello

White

Stacy

Gleason

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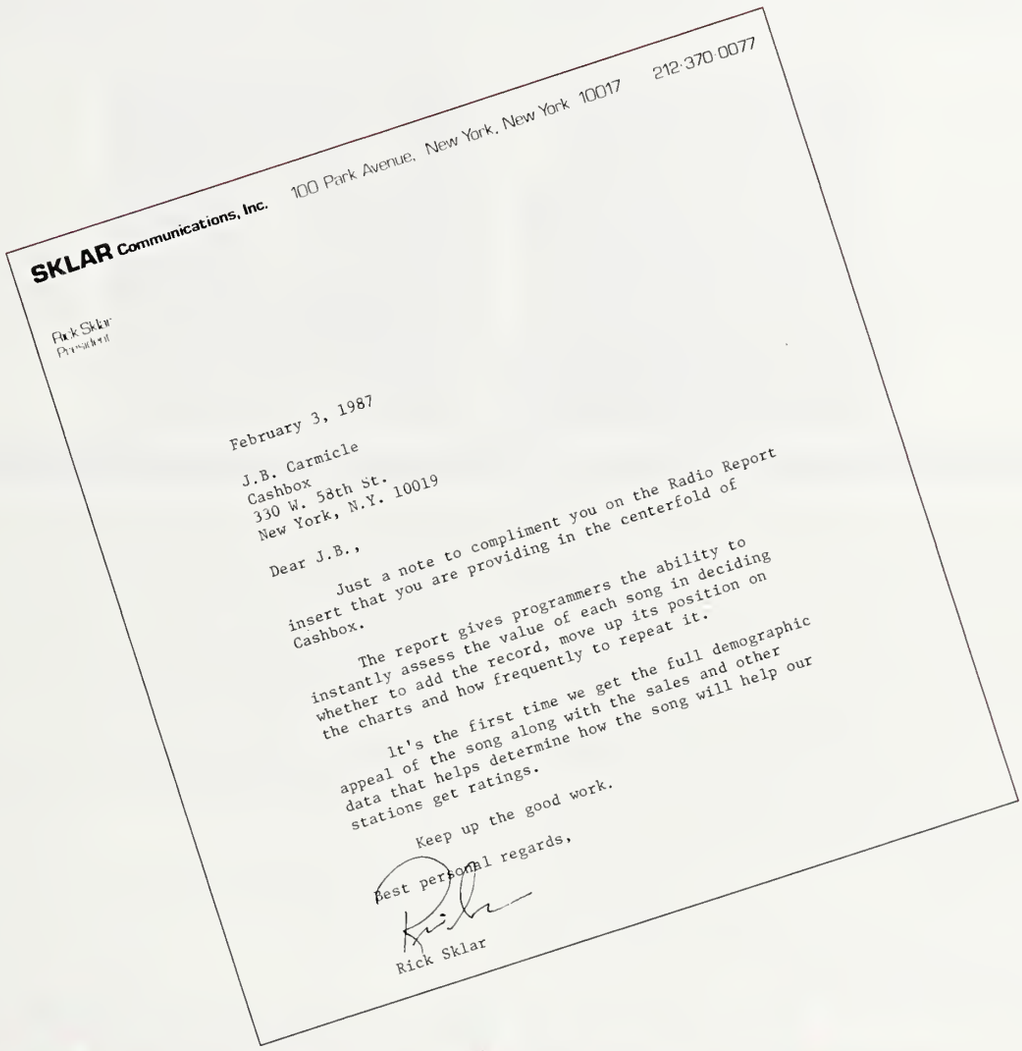

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President

February 3, 1987

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ALBUM RELEASES

OUT OF THE BOX

REO SPEEDWAGON—Life As We Know It—Epic FE 40444—Producers: Kevin Cronin-Gary Richrath-Alan Gratzer-David DeVore—No List—Bar Coded

REO unleashes its latest edition of energy-infused pop rock with its decidedly Midwestern appeal. Plenty of Kevin Cronin-penned and sung romantic songs with the group's signature sound, like "That Ain't Love," "In My Dreams" and "Can't Get You Out Of My Heart."

OUT OF THE BOX

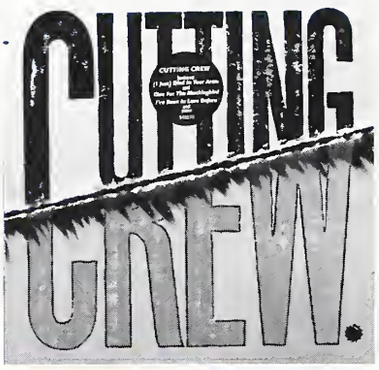
HUGH MASEKELA—Tomorrow—Warner Bros. 25566—Producers: Geoff Haslam-Don Freeman-Hugh Masekela—List: 8.98—Bar Coded

The South African trumpet genius of Masekela has never sounded better. Rich in traditional African rhythm and melody, but yet accessible to Western ears, especially on the winning cuts, "Bring Him Back Home" and "Ke Bale." This jazz/tribal roots celebration is infectious from the first strains to the last. Don't miss it.

NEW AND DEVELOPING

CUTTING CREW—Broadcast—Virgin 90573—Producers: Terry Brown-Cutting Crew—List: 8.98—Bar Coded

Virgin In America's first pop entry is this quartet's debut. Combines a modern pop/rock sensibility with quality songwriting full of energy and sizzle. At moments there is a Spandau Ballet-like sophisticated dance/rock feel, while at others there is a rich, traditional pop direction.



NEW AND DEVELOPING

THE BIG DISH—Swimmer—Warner Bros. 25519—Producer: Ian Ritchie—List: 8.98—Bar Coded

Highly touted British band makes its U.S. debut here. Steven Lindsay's whispy voice and story-based songwriting recommend the group to a wide audience. The band is at its best on heartfelt, melody-rich songs like their first U.K. hit "Prospect Street" and the current U.S. single, "Slide."

FEATURE PICKS

PETE TOWNSHEND—Another Scoop—Atco 90539—Producers: Peter Townshend-Spike—List: 11.98—Bar Coded

Townshend serves up another generous serving of his musical genius as seen through a "sketch book" look at his personal demos—some very rough—done over the years for the Who and for his own pleasure.

MARK O'CONNOR—Stone From Which The Arch Was Made—Warner Bros. 25539—List: 8.98—Bar Coded

The virtuoso brilliance of multi-instrumentalist O'Connor is evident again on his second Warner Bros. LP. So many bases are covered—jazz, country, new age, rock—and all to a perfection.

CHRIS ISAAK—Warner Bros. 25536—Producer: Erik Jacobsen—List: 8.98—Bar Coded

These penetrating ruminations cut to the bone, utilizing a Roy Orbison*esque* dark rockabilly vision. Particularly effective are his remake of the Yardbird's "Heart Full Of Soul," "Lie To Me," "This Love Will Last" and "Cryin'."

KILLING JOKE—Brighter Than A Thousand Suns—Virgin 90568—Producer: Chris Kimsey—List: 8.98—Bar Coded

One of the leading art rock/dark rock proponents through the eighties, Killing Joke has consistently produced challenging, if at time difficult, music. Here, they have divested themselves somewhat of the horrific elements of their music, and have released a compelling, visionary record that is both a challenge and accessible.

FROZEN GHOST—Atlantic 81736—Producer: Arnold Lanni—List: 8.98—Bar Coded

Frozen Ghost is a synth-based duo with strong rock and roll instincts. Sophisticated, intelligent writing combines with a modern and aggressive musical sensibility.

ANDY WHITE—Rave On Andy White—MCA 5946—Producers: Rod McVey-Andy White—List: 8.98—Bar Coded

A Celtic soul brother rich in the tradition of Van Morrison, Bob Dylan, folk music and a modern nod to The Waterboys.

JOHN PHILIP—Wait For The Night—Atlantic 81733—Producers: Dana Cornock-John Philip Kurzweg—List: 8.98—Bar Coded

Good-time rollicking rock delivered with conviction. Philip has a classic rock voice and should score with AOR here.

***LIGHT OF DAY*—Music From The Original Motion Picture Soundtrack—CBS Associated/Blackheart SZ 40654—Producers: Various—No List—Bar Coded**

Blockbuster lineup includes Joan Jett, Michael J. Fox, Bon Jovi and others in what looks to be a huge soundtrack.

INTIMATE STRANGERS—Charm—I.R.S. 5734—Producers: Spellman-Lyons-Peter Hammond—List: 8.98—Bar Coded

Crafty and appealing pop from duo formerly known as Raise The Dragon. They have a good shot with this set.

HAROLD BUDD-ELIZABETH FRASER-ROBIN GUTHRIE-SIMON RAYMONDE—The Moon And The Melodies—Relativity 8143—Producers: Budd-Fraser-Guthrie-Raymonde—List: 8.98—Bar Coded

Avant gardeist Harold Budd teams up with Cocteau Twins members for this far-reaching, visionary collaboration. Spacious, abstract and compelling.

RECORDS TO WATCH

FRANK TOVEY—The Fad Gadget Singles—Sire 25549—Producers: Various—List: 8.98—Bar Coded

MARTEE LE BOW—Love's A Liar—Atlantic 81729—Producer: John Jansen—List: 8.98—Bar Coded

MANOWAR—Fighting The World—Atco 90563—Producer: Manowar—List: 8.98—Bar Coded

KID CURRY—In America—Round Trip/JEM—Producers: Mark Smith-Chris Curry—List: 5.98

D.O.A.—True (North) Strong & Free—Profile PRO-1228—Producers: D.O.A.-Cecil English—List: 8.98—Bar Coded

EL GRUPPO SEXO—Mom's Home—Dr. Dream DDLP8603—Producers: Sexo-Bob Brown—List: 8.98

BOILED IN LEAD—Hotheads—Atomic Theory TTA 8687—Producer: Amos Box—List: 8.98

DEEP 6—Coyote TTC 8692—Producers: Dan Braun-Josh Braun-Phil Kline—List: 8.98

GUT BANK—The Dark Ages--Coyote TTC 8693—Producers: Roger Miller-Gut Bank—List:8.98

SINGLE RELEASES

OUT OF THE BOX

PRINCE (Paisley Park 7-28399)
Sign 'O' The Times (3:44) (Controversy/ASCAP) (Prince) (Producer: Prince)

Prince keeps up his near-manic output of perhaps the finest music of the decade. While last year's concept/soundtrack LP "Parade" yielded little except the brilliant "Kiss," Prince sounds like he's got a real winner here. He has returned to his "1999" methods by dropping The Revolution and doing all the studio and production work himself. This buoyant, funky, socially relevant and controversial track is in keeping with Prince's status as one of our leading musical figures.

OUT OF THE BOX

ANITA BAKER (Elektra 7-69484)
Same Ole Love (365 Days A Year) (4:02) (Jobete/ASCAP) (Marilyn McLeod-Darryl K. Roberts) (Producer: Michael J. Powell)

This woman avoids all the current female R&B singer cliches. She consistently has delivered goo, soulful performances without ridiculous posturing. Here's another example. A rhythmic ballad that Baker graces with her expressive, warm and gifted voice.

OUT OF THE BOX

EL DE BARGE (MCA 53041)
Starlight Express (3:44) (pub pend) (A.L. Webber-R. Stilgoe) (Producer: Jay Graydon)

El's clear, rangey voice is wonderfully suited to this big, emotion-packed title ballad from the motion picture. The richly textured, dramatic production strikes the same popular chord that Ronstadt and Ingram's "Somewhere Out There" is currently doing. This record has the potential to do the same.

OUT OF THE BOX

SAMANTHA FOX (Jive 1031-7-JAA)
Do Ya Do Ya (Wanna Please Me) (3:48) (Zomba Enterprises/ASCAP) (M. Bissell-G. Richardson) (Producers: Steve Lovell-Steve Power)

One of the dance/CHR sensations of the year, "Touch Me (I Want Your Body)" was Fox' debut U.S. single and she's back with another serving sexy, sensual rhythm. A sassy, teasing vocal combines with an insistent and appealing dance rock beat. Looks like a solid follow up.

FEATURE PICKS

KLYMAXX (Constellation MCA-53028)
I'd Still Say Yes (4:13) (Hip Trip—Klymaxx—Hip Chic—Midstar/ASCAP—BMI) (K. Edmonds-G. Scelsa-Fenderella) (Producer: Fenderella)

The all-woman band known for its sexual exploitation and pouty outrage, backs off the stimulating, dance-orientation of its past hits for this beautiful soul ballad. Romantic, lilting and melodic, this is a potential multi-format hit.

CUTTING CREW (Virgin 7-99481)
(I Just) Died In Your Arms (4:23) (Virgin-Nymph/BMI) (Nick Eede) (Producers: John Jansen-Terry Brown-Cutting Crew)

A substantial debut from Virgin In America. This single from new quartet has all the earmarks of a ground-breaking cut—watch for initial acceptance at college and alternative outlets, spreading to CHR and AOR.

HUGH MASEKELA (Warner Bros. 7-28419)
Bring Him Back Home (3:51) (Kalahari—Anxious/PRS adm by Warner-Tamerlane/BMI) (M. Timothy-T. Daly-H. Masekela) (Producers: Geoff Haslam-Don Freeman-Hugh Masekela)

The exiled South African trumpeter is back with an effervescent world beat effort that calls for Nelson Mandela's release. Maybe a bit too third worldish for most CHRs (unfortunately), but a beautiful, inspired track nonetheless.

ERIC MARTIN (Capitol B-5679)
Everytime I Think Of You (4:03) (Colgems-EMI—Arista—Red Label/ASCAP—BMI) (Mullen-Cesario-Jones) (Producer: Richie Zito)

Martin's first single from his new LP is an instantly appealing robust pop song. The song was a recent hit for Anne Murray, though Martin's version has a decidedly rock edge that should connect with CHR and rock radio.

BIG AUDIO DYNAMITE (Columbia 38-06708)
Badrock City (4:15) (Big Audio Dynamics/BMI) (Jones-Letts) (Producers: Mick Jones-Joe Strummer)

Another musical collage from BAD, tied together with an infectious hip hop beat.

MILES DAVIS (Warner Bros. 7-28406)
Full Nelson (3:50) (Thriller Miller—MCA/ASCAP) (Marcus Miller) (Producers: Tommy Lipuma-Marcus Miller)

The legendary jazz trumpeter continues to confound and startle. This single from the remarkable "Tutu" is a grooving, R&B-flavored feel laced with the master's instantly recognizable horn, blowing in tempered, controlled blasts.

JOHN EDDIE (Columbia 38-06666)
Pretty Little Rebel (3:13) (John Eddie/not listed) (J. Eddie) (Producer: Bill Drescher)

A potent Springsteen*esque* rocker with a heavy back beat and roots feel.

PAULI CARMAN (Columbia 38 06589)
Flashback (4:15) (Mighty Groove—Music Corporation of America/ASCAP) (A. East-P. Carman) (Producers: David Frank-Mic Murphy)

Former Champagne singer struts through this heated dance/BC cut.

FARRENHEIT (Warner Bros. 7-28427)
Fool In Love (3:50) (not listed/ASCAP) (C. Farron-D. Heit) (Producer: Keith Olsen)

A good, ringing commercial pop/rock effort. The rock trio scores with its Lionel Richie-meets-Huey Lewis sound.

SIMPLY RED (Elektra 7-69487)
The Right Thing (4:04) (April/ASCAP) (Hucknall) (Producer: Alex Sadkin)

The long-awaited new music from British act that burst onto the U.S. scene last year a couple of hit singles and the gold-plus LP, "Picture Book." Singer/writer Mick Hucknall forges his Aretha Franklin-inspired vocal style into a solid, uplifting and soulful R&B.

JOHN PHILIP (Atlantic 7-89291)
What's It Gonna Be (3:49) (Just Like In The Movies/ASCAP) (John Philip Kurzweg) (Producers: Dana Cornock-John Philip Kurzweg)

A strong contender for a place in the rock wars. A powerful cut with a new melodic rock edge.

MENAGE (Profile PRO-5134)
At This Moment (3:29) (WB—Vera-Cruz/ASCAP) (Billy Vera) (Producers: Warren Schatz-Eric Matthew)

A meritorious dance version of the Billy Vera hit.

RECORDS TO WATCH

CHICO DE BARGE (Motown 1875MF)
The Girl Next Door (4:08) (Music Corporation of America—Bayjun Beat/BMI) (C. Sturken-E. Rogers) (Producer: Skip Drinkwater)

NORWOOD (Magnolia Sound MCA-52929)
I Can't Let You Go (4:20) (Magnolia—Aruba/BMI—ASCAP) (Norwood-D.R. Robinson) (Producer: Donald R. Robinson)

LIVING PROOF (Fantasy 977)
Hold On To Your Dreams (3:48) (Mafundi/BMI—Probe II/ASCAP) (Bullock-Hunter) (Producer: Elrom)

HEAVY TRAFFIC (Atlantic 7-89286)
The Fire Is Gone (4:18) (Pierponte/BMI) (B. Holland-E. Holland) (Producer: Brian Holland)

GEORGIO (Motown 1882MF)
Sexappeal (3:40) (Georgio/BMI) (Georgio Allentini) (Producer: Georgio Allentini)

BARBARA ROY (RCA 5097-7-RAA)
Gonna Put Up A Fight (3:58) (Paul Simpson/BMI) (P. Simpson-A. Storey, Jr.) (Producer: Paul Simpson)

KOOL MOE DEE (Jive 1035-7-JAA)
Go See The Doctor (4:00) (Willesden/BMI) (M. DeWese) (Producers: M. DeWese-LaVaba-Teddy Riley)

NEWCITY ROCKERS (Critique CR 728)
Black Dog (3:58) (SuperHype/ASCAP) (J. Page-R. Plant-J.P. Jones) (Producers: Bob Rivers-Cliff Goodwin)

AL GREEN (A&M AM-2919)
Everything's Gonna Be Alright (4:00) (Pop Spiritual—Al Green adm by Irving/BMI) (Eban Kelly-Jimi Randolph) (Producers: Eban Kelly-Jimi Randolph)

BRENDA K. STARR (MCA 53047)
What You See Is What You Get (4:11) (Perfect Punch—Pet Me/BMI) (S.B. Lunt-A. Stead) (Producer: Stephen Broughton Lunt)

POINTS WEST

OVERCROWDING—Perhaps it's a side-effect of the fact that THERE ARE SO FEW CLUBS to go to these days, but police in L.A. have been cracking down on fire laws here regarding occupancy at local venues. The latest example was last week's Saturday night cattle prodding of some 260 patrons - double the legal amount - of the fabled **Al's Bar** in downtown L.A., smack dab in the middle of a set by **Love Tractor** (who followed **The Balancing Act**'s opener).

PARTY POOPERS—*L.A. police have been busy breaking up the area's overcrowded (for lack of) clubs.*

A hand-cuffed **Mark Kreisel**, owner of the night spot, was seen being led away by police as disgruntled fans were shooed out onto the sidewalk. Good God, y'all! And there they stood, these fans, kinda' wondering what to do next, you know? I mean, the evening was just shot all to hell. Said Love Tractor bassist, **Armistead Wellford**, "It was a great crowd and they were having a lot of fun. Looked like it would be a great show." The band was about four or five tunes into their set when they were told to stop playing, and a voice came over the p.a. system telling everyone they had to leave. "We were just getting cookin', too," drawled guitarist **Mark Cline**. Similar reports have been filtering in from the precious FEW clubs we've got, including **Club Lingerie**, which now operates as if *under siege* from the local militia (with a capacity of 205, the club reportedly used to enjoy the company of as many as 600 patrons on a given night).

BUDDIES—"The Moon and the Melodies," recently out on the **Relativity/Important** label, is a collaborative effort between L.A. avante garde pianist **Harold Budd** and England's favorite underground neo-psychedelic combo, the **Cocteau Twins**. The pairing was one of those unlikely arrangements that seem to fall out of the blue and wind up being devastatingly perfect. Budd (known for his **Brian Eno** recordings) explained to the genesis of the album this way: "A while ago I got a call from a friend of mine who handles my business overseas, who told me that the Cocteau Twins had called him up and said 'Do you think that Harold Budd would want to collaborate on an album?' I had sort of heard their name a lot, but wasn't terribly familiar with their music. I said it sounded like a great idea . . . Well, of course I immediately got on the phone with a friend at **Jem Records** and asked him to send me some Cocteau Twins albums so I could find out what's up! I was completely taken with them - really enthralled. When they came through L.A. they invited me to their show at **The Palace**, and asked me if I was free the month of April to record in London." And so it goes.

MORE DUBROW DEVELOPMENTS—In the wake of that nasty little business of singer **Kevin DuBrow**'s sudden *departure* from **Quiet Riot** (let's just say his former bandmates no longer require his involvement), late word from his publicists informs us of his forthcoming projects now that he's *decided* (their words) to pursue a solo career. First up on the agenda is to produce an album for Tampa-based rockers **Juliet** for his new production company, **Kamikaze Productions**. A solo album is also in the writing stages, for which recording and touring plans will later be announced.

CITY GIRLS—*Monday (February 23) is "Bangles Day" in L.A., according to Mayor Tom Bradley.*

IN PARTING—L.A.'s **The Bangles** recently passed the two-million units mark with their **Columbia** LP "A Different Light," and the achievement hasn't been lost on L.A. Mayor **Tom Bradley**. On Monday of this week (February 23) Mayor Tom - as we like to call him - proclaims "Bangles Day" in the humble berg of Los Angeles. The proclamation will be presented during a Double Platinum celebration thrown for the band by the record company . . . **Warner Bros.** recording artist **Eric Clapton** will make a swing through North America with his ongoing tour (which recently completed its European leg) in support of his most recent LP, "August," making it to the West Coast April 11 (Oakland Coliseum), with dates at the **Pacific Amphitheatre** in Costa Mesa (4/13) and L.A.'s **Forum** (4/14) . . . **Frank Zappa** and **Jello Biafra** have been tagged for the "Rock Music's Influence On Our Society" panel at **Music Business Symposium 3**, April 3 at 5 pm (the Symposium runs April 2-5 at the Ambassador Hotel). The panel will deal with censorship, artistic freedom, and the effect of rock'n'roll on society's values . . . **Eliza Gilkyson**, sister of **X** guitarist **Tony Gilkyson**, has a string of accoustic L.A. dates this week and next. Catch her show at the **Anti-Club** February 25, **Raji's** February 26, and **At My Place** March second. Brother Tony joins her for the Raji's date . . . and, Rockabilly singer/ songwriter **Jimmy Angel** recently signed a recording and producing deal with producer **George Motola**. Ciao.

Gregory Dobrin

NEW FACES TO WATCH

BILLY BRANIGAN

Billy Branigan's debut album, "Make A Move" (PolyGram), is tailor-made for AOR airplay. In fact, the other morning Branigan turned on a local FM station and heard the first single, "Maybe Tonight," blasting from the speakers. "I lost it," says Branigan. "Then I sat back, and reflected on what I had to go through to get to this point."

And what did he have to go through? Playing in cover bands in Westchester, working various jobs at minimum wage, struggling in New York, and finally getting his own band together after much error and trial.

Some of the songs are undeniably catchy and hooky for the genre, and "Written in Stone" (written with Jack Ponti) and "Hold On" are two standouts. "I was talking with a friend of mine who was going through some really hard times," he says. "And I told him, hey hold on. And it kind of stuck in my head. And then I changed it more into a love tune and used some of the memories I had of saying some of the same things to a girlfriend."

Most of it smacks of late seventies power-pop, with song structures reminiscent of the Cars first album. Branigan use to play Cars songs when he was in cover bands, and admits that this is what he was trying for. "I used to play Cars songs with bands when I was playing around so I guess it just rubbed off."

But some of the tracks include less mainstream influences as well, and on "I Can Never Tell," Branigan uses a reggae beat for the bridge. "I went through a period when I got totally into reggae," he says. "It was after a trip to Jamaica and this guy gave me 'The Harder They Come' album."

"We originally had that bridge as very serious, kind of metal dramatic, and the song really isn't that way. And I can remember saying this is a bit too much. So I said how about a reggae thing?" he says.

There is also a certain rebellious quality to Branigan's persona that is the result of rather difficult growing-up experiences in upstate New York. He came of age in a not-so-affluent neighborhood in the otherwise affluent Armonk, N.Y., which is surrounded by beautiful lakes and rolling country. "I grew up in a fairly affluent town but we weren't," he says. "As a teenager I was rebellious. Kind of had to be. "

"I used to play rock 'n' roll as a kid. I used to break vases from the vibrations. The vases would vibrate off the table," he says. "But my mother wouldn't mind it as much as me being outside and getting into trouble."

"As a kid, we would always push it a little too far on a Friday night," he says. "I'm doing the same thing now — just with the music."

Paul Iorio

Columbia Hoping Soundtrack Sales Will Go *'Over The Top'*

By Peter Berk

LOS ANGELES—If you've wondered recently whether the fever over film 'poptracks' may have finally broken, you're hardly alone. Too many greed-induced misuses of the genre have arguably stripped away some of its vitality, and left more than a few people understandably wary of new releases. Still, there are exceptions; soundtracks which manage to be both commercially sound and artistically compelling. Last year, *Top Gun* and *Ruthless People* achieved just such a balance; and this year, Columbia's soundtrack to *Over The Top* may do the same.

Obviously, there is no more effective promotional vehicle for a soundtrack than the film it comes from. And on that score, Columbia is undeniably in good shape, since *Over The Top* (the Cannon film opened February 13) is the latest effort by Sylvester Stallone. Even if the picture garners the worst reviews in the history of the American cinema, we're still talking high visibility and big-time box-office grosses. In addition, the *Over The Top* soundtrack features a decidedly healthy line-up of artists, including Sammy Hagar, Kenny Loggins, Robbie Zander (Cheap Trick), Asia, Big Trouble (a new Columbia act), Frank Stallone (his brother), Larry Greene and Giorgio Moroder (who wrote most of the songs —with lyricist Tom Whitlock—as well as the film's complete score).

In a recent interview with *Cash Box*, Robin Garb, music supervisor on *Over The Top* (and vice president of music at Disney), discussed his latest musical collaboration with Stallone. In the past, Garb oversaw the music to five other Stallone pictures, including the second, third and fourth installments of the *Rocky* series; *Stayin' Alive*, and *Cobra*. Based on this 'track' record, he's understandably optimistic about *Over The Top*, as he first commented. "We're very enthused about the album's potential. The music is particularly well featured in the film. In writing the songs and the score, Giorgio has given the music a definite sense of continuity. He's a brilliant writer and did a wonderful job. Without question, he enhanced the film and musically captured its attitude. Because of this, we were able to attract the artists we did, because the songs were carefully provided for right from the pre-production stage. We wanted to utilize the material so it would mean something to the picture."

Asked when Columbia literally and figuratively entered into the picture, Garb said, "We of course had a very successful relationship with CBS on previous projects, including *Rocky IV*, which was through CBS on Scotti Bros. The company always has an eye open for Stallone projects as a result; they know how important music is in his films because he genuinely understands and cares abut music and is very careful where songs are placed. Columbia knows it will get all the support it needs as a record company because we all share the mutual objective of

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COVER STORY

A Rocker With Black Music Roots, Tina Turner Rides High With A New "Earthiness"

By Gregory Dobrin

LOS ANGELES—Tina Tuner's explosive rise to superstardom in the 1980's is the stuff of music industry legend. For this enduring recording artist, the road to international multi-Platinum solo success was one of the most arduous, impossibly hellish show business experiences ever - a physical and spiritual nightmare exposed in chilling detail in her recently published autobiography.

Known as much for her riveting stage shows and ageless, disarmingly attractive face and body as she is for her recordings, Turner has become one of the largest selling female singers of all time. But the Tina Turner of 1987 is a pop/rock singer, which are separate (albeit beholden) genres from the various labels ("urban,""r&b,"et. al.) falling under the heading of black music today. So why, you might ask, does *Cash Box* feature a rock singer on the cover of an issue saluting Black History Month, and black music in particular?

Because, while Turner has redefined female *pop* and *rock* vocals with her inimitable style and energy (with a special affinity for the English rockers), much of her career has been devoted to black music - sounds that are the backbone to popular American music, sounds that revolutionized music the world over in just this century. Turner may have tackled - and conquered - rock music later in life, but her early days were spent tossing the traditionally black audience on its ear.

Born Anna Mae Bullock in Nut Bush, Tennessee on November 26, 1939, Turner grew up in a section of this country that was officially segregated. As she relates in her official autobiography, written with Kurt Loder of *Rolling Stone*, her earliest recollections of music was the backwoods country sort played at picnics, where a collection of musicians would entertain, and Tina, always energetic, would sing and cheer on the band. And there was also church music - holy-rolling southern Pentecostal music that purged the soul as well as the sweat glands. These church services, which the young Tina experienced for the first time with a friend of her parents while living in Knoxville, Tennessee, were upraoriously musical, unlike the Baptist church she attended in Nut Bush.

It wasn't until she was 18 years old and living with her mother and sister in St. Louis that Tina discovered the raw, barroom r&b music of East St. Louis, and the band that could fill just about any club, any night of the week - Ike Turner and the Kings of Rhythm (who recorded, in 1951, a tune called "Rocket 88," credited by the legendary Memphis blues producer who produced it, Sam Phillips, as being the first rock'n'roll record. The song is also said to have influenced Little Richard and his "Good Golly, Miss Molly").

Tina's vocal introduction to Ike Turner was a matter of happenstance in which she literally wound up grabbing the microphone and singing, after a band member carried one from the stage into the audience one night. The tune was B.B. King's "You Know I Love You," and from then on, Tina became the The Kings featured singer. But, as has been much recounted since her rise to the pinnacle of commercial success as a solo artist in recent years, her tenure with Ike Turner and his revolving door of "Ikettes" and back-up musicians was to be largely painful, though not devoid of hit records by any means.

Their first chart success came in 1960, with "A Fool In Love" on Sue Records, which, in October, went to #2 on the r&b charts and rested for two weeks at #19 on the *Cash Box* pop singles chart, staying on the chart for 16 weeks (a reference to the pop chart success of this tune in the Turner biography erroneously peaks the single at #27). The song is a rough, crudely recorded r&b shouter, showcasing a throaty, barely recognizable Turner vocal - sounding more like Big Mama Thornton than the soulfully electrifying voice heard on such singles as "Proud Mary" and "River Deep, Mountain High" with which Turner later became identified.

The early '60's were a good period for Ike and Tina Turner (the name Tina, incidentally, is credited to Ike Turner in the biography, who apparently arrived at the moniker while imagining the jungle goddesses of the movies he admired as a child, women with names like Nyoka and Sheena. The name was adopted with the release of "A Fool In Love"). The band had numerous hit singles on both the pop and r&b charts - such tunes as "I Idolize You,"('60), "I'm

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EAST COASTINGS

MTV VIEWERS tuned in last week to find the station's name changed to MTVski, the Soviets taking over *Wheel of Fortune,* **Jon Bon Jovi** exiled to Outer Mongolia, "Fight For Your Right To Join The Party" topping the charts, and 'politically correct' videos on heavy rotation. It was all part of a three-day series of MTV promos and skits spoofing *Amerika,* the ABC-TV maxi-series. The witty send-up was coordinated by MTV vp and creative director **Judith McGrath** who says that "we set out to have fun with the whole idea of what was going on with *Amerika.*" And what a deserving target. The America in *Amerika* looks more like the U.S. after a PMRC takeover than a Soviet occupation. The book burning, the record banning: isn't this what Tipper's people have been trying to do? But what hurts is that the usually progressive Kris Kristofferson lent himself to this thing, and he should explain.

FIREHOSE *— Firehose plays the Ritz March 13 on a quadruple bill headlined by D.O.A. Pictured (l - r): George Hurley, Mike Watt, and on top, Ed Fromohio.*

GREGG ALLMAN has finally gotten his act together. He took a hiatus, kicked the booze, the drugs, and the celebrity-go-round, and came up with a new album, "I'm No Angel" (Epic), that he believes is as a good as anything he's ever done.

"It's the finest musical experience I've ever had anything to do with — *bar none*," he says. "It's tied for first with the Fillmore album, and that was a gas."

"I had to get the Beverly Hills out of my system," he says. "I'm sure more than half the time with the Allmans we thought it would never end, it would be raining platinum records forever. Then all of a sudden you wake up and you're broke. And you're also really sick."

Allman seems to have rediscovered his roots on this album, returning to the southern blues and soul of the early **Allman Brothers Band** and even remaking "It's Not My Cross To Bear," from the first Allman LP. "My foundation is really basic rhythm and blues," he says. "I've always idolized these cats like **Sonny Boy Williamson, Buddy Guy, Muddy Waters.** I've had myself around that music because I feel it."

Still, the album has a distinctly eighties feel, particularly on cuts like the title track and "Evidence Of Love," which features a vocal by longtime pal Don Johnson. "The phone rings in the studio and it was Don. He said, 'you need some help with that record?' I said, 'C'mon, get your Miami ass down here and let's do it," says Allman.

"Anytime someone calls me now to talk about anything, it's about music — not about my brother's death, it's not drugs, it's not Cher, it's music," he says. "That's what I do and that's really all anybody has a right to know."

REASON TO BE CHEERFUL — The Replacements have completed recording their second album for Sire, slated for release April 6. The as-yet unnamed LP was produced by **Jim Dickinson** at Ardent Studios, in Memphis, and it reportedly features eleven original tunes selected from the more than twenty they recorded. Titles include "Nightclub Jitters," "Can't Hardly Wait," "Alex Chilton," "IOU," "The Ledge," and "I Don't Know." The LP also features the band's new guitarist, ex-**Curtiss A** axeman **Bob Dunlap**.

IN BRIEF — Peter Stampfel and The Bottlecaps's Valentines Day set at Speakeasy featured a mix of originals and covers, and a blast-out encore of "96 Tears" that had Stampfel rhyming 'tears' with anything that wasn't nailed down ("I want to live 96 years," he sang). And "Oh What A Night For Love" ("Peter Stampfel and The Bottlecaps"/Rounder) matched the V-Day mood perfectly, and got some of the sit-down crowd up and dancing. Missing in action though were faves "Everything Must

RED BOX *— East Coastings's pick of the week is "The Circle and The Square" (Sire) by Red Box's Simon Toulson Clarke and Julian Close.*

Go" and "Random Violence," but when you're talking "Be True To Your School" and "Drink American" no one's complaining. Opening was **Eric Wood,** who played a set of folk tunes in the **Steve Forbert** mode, though with a harder edge. Several of his songs were interesting, but one clearly stood out: "Victim," about a shut-in who has the world pumped into his bedroom through a television set. Also, his Springsteen-esque story about hitchhiking through the south was more effective than most of his songs, and he should do more of this.....Greenpeace has a new benefactor: Tom Scholz. Boston's main man has contributed approximately $250,000 in royalties to the environemntal organization, saying that "I would like to stop those greedy SOBs who randomly butcher for profit."

Paul Iorio

INTERNATIONAL

UK BUZZ

If the Inland Revenue has it way with the new "witholding tax," up to 75 million pounds a year could be sucked out of the music business.

Lawyers and accountants who have studied the draft regulations for the tax, which is aimed at penalizing foreign performers coming into the UK, predict that the live circuit could be dealt a mortal blow.

Some recording studios could most definitely be put out of business. The levy on earnings of foreign entertainers and sportsmen, introduced in the Finance Act of 1986, brings the UK into line with many other countries. But most industry observers believe these regulations are far more punitive than those applied anywhere else.

Foreign musicians who visit Britain even just for one hour's work will have to pay the UK tax on record royalties for any records sold after that date.

The new law, due to come into force on April 6, will also affect artists who tour. Promoters will be obliged by law to withold 29% of the fee at source if they fail to submit a budget to the tax authorities 30 days before the first concert.

Considering that most tours, even by major acts, suffer a loss and are designed merely to increase record sales and to raise an act's profile, this could discourage major new foreign artists from playing in the UK.

If, for instance **Bruce Springsteen** came in for a TV chat show after April 6, and did nothing else before flying home, then his considerable royalties on UK record sales from that date would immediately be subject to UK tax.

Details of the new levy were outlined at Midem. Music business lawyers and accountants forgot their rivalry and have been holding a series of meetings to see how they can counter the proposals, which will become law unless they can change the Government's mind at the last minute.

According to the chancellor, **Nigel Lawson**, the taxes will bring us into line with the USA and EEC. But **Larry Christfield**, of top showbiz accountants, **Arthur Young**, says, "That's not true. Nigel Lawson has gone much further. The US does not tax merchandising and royalty income, they just tax box office receipts.

"It is going to hurt the UK economy because people just won't come here to record and they'll put off touring."

The very brilliant Irish band **Microdisney** is beginning a UK tour with their "Crooked Mile" album on Virgin. The poetic lyrics cover such topics as childhood, hell, and religion. Says vocalist **Cathal Coughlin**, "You can't escape religion in Ireland, it's everywhere. You get it in school, on the TV, you can't ignore it, you might as well use it.

"When I was 18, I thought it was intensely alienating and aggravating, but you get to the point where you have to laugh at it. Nobody is ever going to change the place, all life is in the mid-19th century.

"I don't think our album is about being part of Ireland, it's more about not being part of anywhere. I feel a stranger in the town I grew up in."

In full Irish tradition, Cathal admits to collecting pictures of the **Pope**, but only the most humorous and kitsch ones he can find.

MICRODISNEY'S CATHAL COUGHLAN

Microdisney have face the obvious criticism of selling-out, since they moved from indie label Rough Trade. Says guitarist **Sean O'Hagan,**, "We changed from Rough Trade, basically, because we wanted to sell some records. It is a fact of life that no matter what you did at Rough Trade, you could not sell records. Actually, we've taken more risks on this album. We are playing exactly what we want to, rather than what we thought our audiences would want to hear. We got some Arabs from a restaurant in the Edgware Road to play on it."

And Cathal explains how his lyrics have changed. "Previously my lyrics were all autobiographical. But I think I found myself more absorbing when I was shaking off my adolescence. It's not that I think I have to be miserable to write good songs, but there has to be a certain tension and contradiction. This time I have found those things in other people's lives and political situations."

The album is rich in its poetic ironies and deeply cynical. Says Sean, "Most people don't understand what I am talking about most of the time. This is self-regimented cynicism. I keep saying things that I think are really funny and no one else is amused."

David Puttnam's son **Sacha** has formed **Midnight** with friend **Gavin Rossdale**. Their first single, "Run With You," was released recently by CBS/Epic.

Says Gavin, "It is inspired by **Jim Morrison**'s tombstone. I went to visit it in Paris and all the gravestones have been daubed with, 'This way to Jim.' Suddenly I came across one which said, 'Jim, run with us.' The phrase attached itself to me and I used it to write a song about escapism. It's about how two people can only survive a relationship if they run away together to avoid everyone else appearing."

Midnight's members are well-known on the London club scene.

Chrissy Iley

AIM *(continued from page 5)*

real-time interactive format.

Barron will report directly to Dr. Bernard Luskin, president and COO while Wood will report to Mark Dillon, vice president, technical and creative services.

The appointments come on the heals of a flurry of announcements at last week's National Association of Recording Merchandisers (NARM) Convention (see story p.5) concerning PolyGram's launch of PolyGram CD Video—a division which will oversee the consumer launch of CD-Video. The related developments underscore PolyGram's bullish venture into compact disc technology, which they pioneered.

PolyGram's CD-Video interest was unveiled at last week's NARM confab by Jan Timmer, chairman and CEO of PolyGram International. "CD Video merges the unsurpassed digital audio of the compact disc with the top-quality analog video of LaserVision to create an exciting new mass-market entertainment system," said Timmer. CD-Video was created in a joint venture of N.V. Philips and Sony Corp., which also last week announced the introduction of two new consumer products utilizing the new technology. CD with Video (a five-inch disc) will allow five minutes of video and 20 minutes of sound, while the Optical Disc (in eight- and 12-inch disc formats) will allow longer play of video information, including concerts, opera and ballet, video clip compilations and film.

***DEUTSCHLAND PLATINUM**—Leeds Levy, president of MCA Music Publishing (l) recently received a Whitney Houston Platinum album from MCA Music Germany. Pictured (l. r) are: Levy; Gaby Werth, MCA Music Germany; Rick Shoemaker, vice president, MCA Music L.A.; and Joachim Neubauer, MCA Music Germany.*

WEA Music France Names New President

NEW YORK—WEA Europe president, Siefried E. Loch, last week named Luigi-Theo Calabrese as president of WEA Music S.A., WEA's affiliate in France. Calabrese will assume his responsibilities beginning April 1, 1987.

Calabrese was most recently president of Polydor, France, a position he held since 1985. He began his career in the record business in 1973 spending six years with EMI in various positions. He joined WEA Belgium in 1981 as marketing director and was promoted to general manager the following year. In 1984 he was transferred to WEA Italy, where he held the position of general manager until his appointment to Polydor France.

***LONDON CONFABBERS**—Leeds Levy, president of MCA Music Publishing (seated, c) is joined by executives from the company's London, Munich, Paris, Sydney, New York and Nashville offices for MCA's European confab held in London.*

England's Top Ten

Top Ten 45

1. **I Knew You Were Waiting (For Me)**—Aretha Franklin & George Michael—Epic
2. **Heartache**—Pepsi & Shirlie—Polydor
3. **Alimaz**—Randy Crawford—Warner Bros.
4. **Down To Earth**—Curiosity Killed The Cat—Mercury
5. **It Doesn't Have To Be That Way**—The Blow Monkeys—RCA
6. **Jack Your Body**—Steve "Silk" Hurley/London
7. **I Love My Radio**—Taffy—Transglobal
8. **Shoplifters Of The World Unite**—The Smiths—Rough Trade
9. **Surrender**—Swing Out Sister—Mercury
10. **C'est La Vie**—Robbie Nevil/Manhattan

Top Ten LPs

1. **Graceland**—Paul Simon—Warner
2. **The Whole Story**—Kate Bush—EMI Bros.
3. **Different Light**—Bangles—CBS
4. **Sweet Freedom**—Michael McDonald/
5. **The Cost Of Loving**—Style Council—Polydor
6. **August**—Eric Clapton—Duck
7. **Live Magic**—Queen—EMI
8. **Get Close**—Pretenders—Real
9. **Rapture**—Anita Baker—Elektra
10. **True Blue**—Madonna—Sire

***Melody Maker** Chart*

TALENT ON STAGE

THEY CAME A-KNOCKIN'—*Columbia Records executives greeted Dave Edmunds after a recent show at the Ritz in New York, where he played in support of his "I Hear You Rockin'" album. Pictured (l - r): Paul Rappaport, VP nat'l album promotion; Linda Kirishjian, mgr., nat'l album promotion; Amy Strauss, mgr., prod mkt'g; Bob Kranes, music dir., WXRK; Joe McEwen, dir. A&R; Jerry Lembo, local promo mgr.; Mickey Eichner, Sr. VP, A&R; Edmunds; Marvin Cohn, Sr. VP business affairs and admin., CBS Records; John Scher, Edmunds' manager.*

Rage To Live

THE PALLADIUM, NYC — Rage To Live's self-titled album on Bar None Records was one of the overlooked indie gems of 1986. The LP's integrity and adventurousness was the perfect antidote for a year that produced too little of both.

But the album doesn't quite prepare you for how well this band plays live. Rage To Live's recent show here captured the LP's spirit better than the record did, and suggested that they could well break out of the alternative circuit if they made an album that sounded like this show.

"Don't Worry Man," for example, was almost a throwaway on vinyl, but in concert it soared as vocalist Glenn Morrow harmonized with bassist Rich Grula on a chorus that sounded like the Byrds in their prime. Likewise, "Cause and Effect" — which on record comes off like an arena-rock miniature — took on an Aerosmith/Zeppelin giganticism, while other songs were given texture and depth by background singer Elly Brown.

But Rage To Live is not really about jangly prettiness at all; it's about grown-up garage rock, at once knowing and innocent, urban but not urbane. They have a charisma not unlike the Replacements, the organic let-the-song-emerge-from-the-chaos feel of the Feelies, and a strong guitar sound reminiscent of the early Jim Carroll Band.

Vocally, Morrow even sounds a bit like Carroll, though without the insistently accusatory tone and self-seriousness. At one point they even filled this over-sized disco with disco, playing the Hues Corporation's "Rock The Boat" in a send-up that was so double-edged that — get this — someone even asked me to dance (I tried to explain to her that the band was just joking).

Morrow is not afraid to take chances either, whether stretching for the falsetto note in "Rain" or throwing in a risky cover tune. Only on the set-closing "Enough Is Never Enough" did the band fail to meet their own high standard, which is unfortunate because it's the best song they have and a potential knock-out in concert.

This was Morrow's first NY appearance in years and he played with the urgency of someone making up for lost time. Rage to Live is shaping the club-rock that Morrow's former band, The Individuals, helped define in the early eighties. But whether it can go overground and to the charts probably depends on how well they can capture their live sound on vinyl.

Paul Iorio

Dirty Dozen Brass Band/Allan Toussaint

BOTTOM LINE, N.Y.C. — Nothing could be finer, smack dab in the middle of a nasty New York City winter, than a musical taste of New Orleans. The Bottom Line served up a heaping plate of it, right before Mardi Gras, by double-billing The Dirty Dozen Brass Band with Allan Toussaint. You know the joint was jumping.

Allan Toussaint led things off with a snappy set of New Orleans r&b — most of it consisting of standards written, *naturalmente*, by Allan Toussaint. Toussaint's New York appearances are usually solo piano gigs, where he rambles through a bit of this and a bit of that — "and then I wrote this for so-and-so," "and then I wrote this for so-and-so" — but, at the Bottom Line, he was fronting a crackerjack septet, pinned down by the serious r&b rhythm combination of Bernard Purdie on drums and Wilbur Bascomb on electric bass. Toussaint — dressed to the nines in a glittering, Liberace-ish dinner jacket — was in good voice, good spirits, and ready to flash his Professor Longhair-drenched New Orleans piano. "Southern Nights" was done, of course, as were "Yes I Can, Can," "Mother-in Law," "Don't You Leave Me No More," and numerous other Toussaint chestnuts — a trumpet and saxophone adding a little oomph to the proceedings. A rocking good set, highlighted by a rollicking version of a non-Toussaint New Orleans gem, "Rockin' Pneumonia and the Boogie-Woogie Flu."

The Dirty Dozen Brass Band was typically ebullient: playing their usual unusual blend of New Orleans marching band music, r&b, and bebop. Opening with Professor Longhair's "Mardi Gras in New Orleans" and closing with their medley of "The Theme from *The Flintstones*" and "The Star Spangled Banner" (and one or two others), the Dirty Dozen were as sassy as ever — sending a trumpeter out into the audience to play some wah-wah into several specially-picked women's crotches, doing their shake-the-walls "Feet Don't Fail Me Now," slithering through "Caravan." The set had panache, but the Dirty Dozen's material is beginning to wear a bit thin: they need to add a little lagniappe to their sets, dig up some new songs to bring north with them.

But, hey, is that a complaint? Not a chance. Not since Paul Prudhomme set up shop on Columbus Avenue has so a big slice of the Big Easy been available in New York at one sitting. No crawfish were dished up, no Dixie longnecks were chilling in the cooler, no big white oysters were being shucked, but, nonetheless, one could almost feel the heat of the swamp, smell the bayou. Just the kind of February treat that makes stomping into a knee-high pile of slush no big deal.

Lee Jeske

They Might Be Giants

CBGB, NYC — The first time I saw They Might Be Giants was a couple of years ago at an east Village dive called Neither/Nor, and my initial impression was that they were so talented they would probably never work again. Fortunately, I was wrong on the second count and right on the first; sheer talent has brought them a large enthusiastic cult following that may soon put them on the charts.

Guitarist John Flansburgh was amazed at the turn-out. "We've been around for four years and this (he points to the front row) is usually our whole audience." But the crowd for this show (2/7) was packed far beyond the front tables and down along the aisle along the bar, to the pool tables in back where people stood on benches to catch a glimpse.

Coming off a southern tour, this was They Might Be Giants' homecoming gig and the lower east side treated them like favorite sons. The Giants returned the favor by turning in a song-packed, tuned-up performance that showed real development over their earlier, more flamboyant shows. Gone were the over-size cue cards and puppet props that they used in early gigs to capture the attention of indifferent audiences who really didn't have a clue. Instead, they did a tight and loose set of great songs - songs within songs, genres within genres, songs without genres, and all of it spiced by endearingly eccentric stage patter that urged us to scream on cue and 'wave our purple toupees.'

"We're keeping southern rock alive at CBGB's," quipped Flansburgh, the main quipper of the evening. "We've just come off a southern rock tour and everybody shouted for 'Whipping Post.' So here's 'Whipping Post, in parentheses, (She's An Angel)," he said introducing "She's An Angel," a song that is about as far from the Allmans as imaginable.

Their sound is often quite close to the Kinks, which is partly due to John Linnell's voice and partly due to the structure of some of their songs. But the Giants take from a wide variety of sources. Their self-titled debut album on Bar/None Records is the "Pure Pop For Now People" of the '80's, every bit as packed with the witty, deceptively accessible multi-genre irony that made that album such a landmark. This is Nick Lowe if he had lived in the east Village, or Ray Davies if he had discovered tape loops twenty years ago, or Elvis Costello with a happy sex life, or Laurie Anderson gone CHR.

In short, they're like no one else, and eclecticism helps keep them that way. One of their best songs, "Hide Away Folk Family," started off like the theme to a spaghetti western, and gradually came to an impossibly fragile melodic peak before dissolving into the chaos just beneath the surface of most of their songs. "Youth Culture Killed My Dog" was a blast of updated '60's British-invasion pop that could pass for an "Argy Bargy" outtake, while "The World's Address" bordered on jazz cacophony. All of it though was done with a wit, intelligence, and sense of play that is sure to make these guys real musical giants - no might about it.

Paul Iorio

NO-NUKE DEMONSTRATORS—*The KBC Band continued in the political activist tradition of members Paul Kantner, Marty Balin and Jack Casady by performing at a recent anti-nuclear demonstration in Mercury, Nevada. The demonstration, which resulted in 400 arrests, was held to protest the first U.S. nuclear test of 1987. Concern was voiced by the organizers of the protest that the test would trigger Soviet resumption of its own testing after an 18-month moratorium. The KBC Band, led by the three former members of Jefferson Airplane, performed songs from their current debut album on Arista Records.*

CASH BOX TOP 12" DANCE SINGLES

		L W	W O C
1	**SHOWING OUT** MEL & KIM (Atlantic 0-86755)	3	13
2	**OPEN YOUR HEART** MADONNA (Sire/Warner Bros. 0-20597)	1	11
3	**WE CONNECT** STACEY Q (Atlantic DMD 990)	4	14
4	**SOMEONE LIKE YOU** SYLVESTER (Warner Bros. 0-20548)	2	14
5	**CANDY** CAMEO (Atlanta Artists/PolyGram 888 193-1)	6	7
6	**MR. BIG STUFF** HEAVY D. AND THE BOYZ (MCA 23691)	8	10
7	**C'EST LA VIE** ROBBIE NEVIL (Manhattan/EMI V-56036)	5	13
8	**COME GO WITH ME** EXPOSE (Arista AD1-9539)	9	7
9	**SERIOUS (REMIX)** DONNA ALLEN (21 Records/Atlantic 0-96794)	16	10
10	**FASCINATED** COMPANY B (Atlantic D-86731)	12	4
11	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia 44-05959)	10	20
12	**BOY TOY** TIA (RCA 5769-1-RD)	17	11
13	**CONTROL** JANET JACKSON (A&M SP-12209)	7	16
14	**SHOW ME** COVER GIRLS (Fever 814)	35	3
15	**I WON'T STOP LOVING YOU** C-BANK FEATURING DIAMOND GIRL (Next Plateau NP 50047)	24	6
16	**BRAND NEW LOVER** DEAD OR ALIVE (Epic EAS-2521)	14	17
17	**MUSIQUE NON STOP** KRAFTWERK (Warner Bros. 0-20549)	15	17
18	**GIRLFRIEND** BOBBY BROWN (MCA 23643)	11	15
19	**LOOKING FOR A NEW LOVE** JODY WATLEY (MCA 23609)	29	3
20	**IT'STHE NEW STYLE/ PAUL REVERE** BEASTIE BOYS (Def Jam/Columbia 44-05958)	13	18
21	**WHAT YOU SEE IS WHAT YOU GET** BRENDA K. STARR (MCA 23704)	28	4
22	**SITUATION #9** CLUB NOVEAU (Tommy Boy TB 891)	25	10
23	**LOVE YOU DOWN** READY FOR THE WORLD (MCA 23680)	18	20
24	**YOU BE ILLIN'** RUN D.M.C. (Profile PRO-7119)	23	16
25	**SUMMERTIME, SUMMERTIME** NOCERA (Sleeping Bag SLX-22)	21	25
26	**LET THE MUSIC TAKE CONTROL** J. M. SILK (RCA 5958-1-RD)	40	2
27	**VICTORY** KOOL & THE GANG (Mercury/ PolyGram 888 074-1)	19	17
28	**BIZARRE LOVE TRIANGLE** NEW ORDER (Qwest/Warner Bros. 28421-0)	37	3
29	**TALK TO ME (REMIX)** CHICO DeBARGE (Motown 4567MG)	20	19
30	**WORD UP** CAMEO (Atlanta Artists/PolyGram 884 933-1)	22	27
31	**ENGINE NO. 9** MIDNIGHT STAR (Solar/Elektra 7-69501)	45	2
32	**CRAZAY** JESSE JOHNSON (A&M 2878)	26	19
33	**JEALOUSY** CLUB NOUVEAU (King Jay/Tommy Boy TB 884)	27	26
34	**BOOM BOOM** PAUL LEKAKIS (ZYX 5571)	52	2
35	**JUMP INTO MY LIFE** STACY LATTISAW (Motown 4574 MG)	50	2
36	**IF I SAY YES** FIVE STAR (RCA 5921-1-RD)	42	6
37	**CRY WOLF** A-HA (Warner Bros. 20610-OA)	46	4
36	**LOVE LETTER** GIGGLES (Cutting CR-211)	DEBUT	
39	**ONCE BITTEN TWICE SHY** VESTA WILLIAMS (A&M SP-12206)	36	13
40	**KNOCK ME SENSELESS** EASTBOUND EXPRESS (Vinyl Mania VMR-006)	63	2
41	**FOR TONIGHT** NANCY MARTINEZ (Atlantic 0-86789)	30	24
42	**DIAMOND GIRL** NICE AND WILD (Top Hits TH-106)	31	26
43	**HOLD ME** SHEILA E. (Paisley Park/Warner Bros. 20579-0)	49	3
44	**SEXAPPEAL** GEORGIO ALLENTINI (Picture Perfect/ Macola PPR-3563)	DEBUT	
45	**FEELS LIKE THE FIRST TIME** SINITTA (Omni/Atlantic 0-96784)	DEBUT	
46	**WAX THE VAN** LOLA (Jump Street/Island JS-1007)	DEBUT	
47	**FACTS OF LOVE** JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 0-20545)	33	13
48	**INFECTED** THE THE (Epic 49-05982)	DEBUT	
49	**YOU KEEP ME HANGING ON** KIM WILD (MCA 23717)	59	2
50	**SHE (I CAN'T RESIST)** JESSE JOHNSON (SP 12219)	41	6
51	**HOOKED ON YOU** SWEET SENSATION (Next Plateau 50046) COLONEL ABRAMS (MCA 23670)	53	14
52	**DID IT FEEL LIKE LOVE (REMIX)** GENUINE PARTS (Atlantic 0-8744)	DEBUT	
53	**BIG FUN** THE GAP BAND (Total Experience 2701-1-TD)	34	14
54	**I DIDN'T MEAN TO TURN YOU ON** ROBERT PALMER (Island DMD 969)	38	19
55	**MISUNDERSTANDING** JAMES (D-TRAIN) WILLIS (Columbia 44-05967)	44	11
56	**STAY A LITTLE WHILE,CHILD (EXTENDED VERSION)** LOOSE ENDS (MCA 23635)	39	31
57	**I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)** GRACE JONES (Manhattan 56038)	32	15
58	**TASTY LOVE** FREDDIE JACKSON (Capitol V-15254)	43	20
59	**STOP TO LOVE (REMIX)** LUTHER VANDROSS (Epic 34-06523)	47	7
60	**ONCE IN A LIFETIME GROOVE(REMIX)** NEW EDITION (MCA 23692)	51	11
61	**COME GET MY LOVE** TKA (Tommy Boy VC 887)	48	11
62	**TRUE BLUE** MADONNA (Sire/Warner Bros.0-20533)	55	21
63	**THE RAIN (LONG VERSION)** ORAN "JUICE"JONES(Def Jam/ Columbia 44-05930)	56	29
64	**GOIN' TO THE BANK** COMMODORES (Polydor 885 358-1-)	57	17
65	**ERIC B. IS PRESIDENT** ERIC BARRIER (Zakia 014)	54	21
66	**HUMAN (EXTENDED VERSION)** HUMAN LEAGUE (A&M SP112197)	58	21
67	**NAIL IT TO THE WALL** STACY LATTISAW (Motown 4563MG)	60	22
68	**I NEED YOUR LOVING (REMIX)** THE HUMAN LEAGUE (A&M SP 12213)	62	7
69	**I CAN'T TURN AROUND (REMIX)** J. M. SILK (RCA 5702-1-RD)	61	16
70	**MY GIRL** JOESKI LOVE (Elektra/Asylum 66833)	64	14
71	**DON'T THINK ABOUT IT (REMIX)** ONE WAY (MCA 23659)	69	11
72	**LOVE ME IN SIBERIA** LABAN (Critique CR 8525)	65	10
73	**EVERYBODY HAVE FUN TONIGHT** WANG CHUNG (Geffen/PRO-A-2589)	66	17
74	**WALK LIKE AN EGYPTIAN (REMIX)** BANGLES (Columbia 44-05935)	67	6
75	**CHANGE OF HEART** CYNDI LAUPER (Portrait/CBS RAS 2560)	68	13

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

ANITA BAKER (Elektra ED 5213)
Same Ole Love (365 Days A Year) (4:02) (Jobete—ASCAP)(M. Mclod, D. Roberts)
(Producer: M.J. Powell)
MYSTICS KREWE (JJ Records 100-12)
We Made It (5:15) (J & J—BMI) (L. Hancock) (Producers:M. Jones)

L.A. DREAM TEAM (MCA 23726)
Hollywood Boulevard (4:59) (Warner-Tamerlane/Wallet—BMI) (S. Dorff, M. Brown) (Producer: S. Dorff)

ROSE ROYCE (Omni/Atlantic DMD 1015)
Lonely Road (5:53) (Sloopus/Gold Horizon—BMI) (T. Price, B. Williams) (Producers: T. Price, B. Williams)

GENERAL PUBLIC (IRS/MCA IRS-23734)
In Conversation (5:58) (IRS/Publishers In General—ASCAP/adm. by Criterion) (General Public) (Producers: D. Leornard, D. Wakeling, R. Roger)

KRYSTOL (Epic EAS 2662)
I Might Fall In Love With You (4:43) (Innerthought—BMI) (D. Johnson) (Producers: P. Henderson)

MOST ACTIVE

Boy Toy—Tia—RCA

STRONG ACTIVITY

Mel & Kim—Showing Out—Atantic
Donna Allen—Serious—21 Records/Atco
Brenda K. Starr—What You See Is What You Get—MCA
New Order—Bizarre Love Triangle—Qwest/Warner Bros.

CLUB PICK

Born To Be Alive—Patric Hernandez—Columbia
D.J.: Mike Zito
Club: Secrets
Location: Selden, New York

Comments:
"Very high energy, a song that pushes you right on the dance floor."

RETAILER'S PICK

Ego Maniac—Jocelyn Brown—Warner Bros.
Store: 12" Dance Records
Manager: Wresch Dawidjan
Location: Washington D.C.

Comments:
"Good alive dance tune."

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor
★ = Available on Compact Disc
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		L W	W O C
1	**A NICE PLACE TO BE** GEORGE HOWARD (MCA 5855)	1	12
2	**STANDARDS VOLUME #1** STANLEY JORDAN (Blue Note BT 85130)	4	12
3	**ROUND MIDNIGHT** VARIOUS ARTISTS (Columbia SC 40464)	3	18
4	**A CHANGE OF HEART** DAVID SANDBORN (Warner Bros. 27479-1)	10	3
5	**THE OTHER SIDE OF ROUND MIDNIGHT FEATURING DEXTER GORDON** (Blue Note BT 85135)	5	10
6	**TUTU** MILES DAVIS (Warner Bros. 9 25490-1)	2	20
7	**NAJEE'S THEME** NAJEE (EMI ST 17241)	8	11
8	**THE GOOD AND BAD TIMES** THE CRUSADERS (MCA 5781)	6	12
9	**OBSESSION** BOB JAMES (Warner Bros. 1-25495)	7	16
10	**ROYAL GARDEN BLUES** BRANFORD MARSALIS (Columbia FC 40363)	9	18
11	**DOWN TO THE MOON** Andreas Vollenweider (CBS Masterworks FM4225S)	11	28
12	**L IS FOR LOVER** AL JARREAU (Warner Bros. 25477-1)	12	22
13	**J MOOD** WYNTON MARSALIS (Columbia FC 40308)	13	23
14	**DUOTONES** KENNY G.(Arista AL8 8427)	16	26
15	**LAST NITE** LARRY CARLTON (MCA 5866)	19	3
16	**ONE NIGHT/ONE DAY** TOM SCOTT (Soundwings SW2102)	18	10
17	**LADY FROM BRAZIL** TANIA MARIA (Manhattan ST 53045)	14	11
18	**SPONTANEOUS INVENTIONS** BOBBY McFERRIN (Blue Note BT-85110)	15	26
19	**ILLUMINATION** FREE FLIGHT (CBS Records BFM 42143)	21	4
20	**MOONLIGHTING** THE RIPPINGTONS (Passport PJ 88019)	25	3
21	**DOUBLE VISION** BOB JAMES/DAVID SANBORN (Warner Bros. 25393)	17	38
22	**PHANTOM NAVIGATOR** WAYNE SHORTER (Columbia FC 40373)	27	2
23	**TONIGHT SHOW BAND WITH DOC SEVERINSEN** (Amherst 3611)	20	15
24	**RAPTURE** ANITA BAKER (Elektra 9-60444)	28	3
25	**GOOD MORNING KISS** CARMEN LUNDY (Blackhawke BKH 523)	29	3
26	**PRIVATE PASSION** JEFF LORBER (Warner Bros. 1-25492)	26	12
27	**DON'T LOOK BACK** DAMON RENTE (TBA 218/Palo Alto)	22	5
28	**ENCOUNTERS** GEORGE SHAW (TBA 218/Palo Alto)	23	5
29	**TWO HEARTS** PETER KATER (Optimism/P.D.K. 4001)	DEBUT	
30	**KIND OF BLUE** MILES DAVIS (Columbia/Jazz Masterpieces CJ 40S79)	DEBUT	
31	**HEADS UP** DAVID NEWMAN (Atlantic 817256-1)	35	2
32	**POWER OF THREE** MICHELE PETRUCCIANI (Blue Note BJ 85133)	DEBUT	
33	**THE DRIFTER** MAX BENNET (TBA/Palo Alto 216)	DEBUT	
34	**LOVE FANTASY** ALPHONSE MOUZON (Optimism MPC 6001)	DEBUT	
35	**BROTHER'S KEEPERS** BOB THOMPSON (Intima SJ-73238)	DEBUT	
36	**THINK AGAIN** WISHFUL THINKING (Pausa 7205)	DEBUT	
37	**MUDFOOT** THE LEADERS (Black Hawk/Aspen BKH 52001)	24	10
38	**HIDEAWAY** STANLEY CLARKE (Epic FE 40275)	31	21
39	**WHILE THE CITY SLEEPS** GEORGE BENSON (Warner Bros. 25475-1)	38	23
40	**TIMELESS** DIANNE SCHUUR (GRP-A-1030)	37	18

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

JAZZ FEATURE PICKS

VOODOO—The Sonny Clark Memorial Quartet—Black Saint BSR 0109 (dist. by PSI)—Producer: Giovanni Bonandrini

The SCMQ is pianist Wayne Horvitz, alto saxophonist John Zorn, bassist Ray Drummond, and drummer Bobby Previte, and "Voodoo" is an extraordinary album. Utilizing the compositions of pianist Sonny Clark, who died in '63, Horvitz and company deliver the incisive, swinging, free-bop goods—paying homage to Clark as they update him.

ROMANCE AND REVOLUTION—James Newton—Blue Note BT-85134—Producer: Mike Berniker

Another strong outing from jazz's premiere contemporary flutist. The exceptional two-trombone (Robin Eubanks, Steve Turre) band gets to stretch-out nicely on four lengthy pieces, including Charles Mingus's "Meditations on Integration" and Ornette Coleman's "Peace."

OTHER ASPECTS—Eric Dolphy—Blue Note BT-85131—Producer: James Newton

James Newton has unearthed a treasure trove of unreleased material by the late Eric Dolphy. This welcome issue includes a pair of solo flute improvisations, a duet with Ron Carter, and two unusual pieces: one with modern classical overtones and one based on Indian classical music. Strong stuff.

SERENDIPITY—Michael Garson—Reference CD RR-20—Producers: Michael Garson, J. Tamblyn Henderson

Free Flight pianist in a variety of acoustic jazz settings that display his sensitive, romantic approach to the piano. Stanley Clarke is along tor much of the way in a rare acoustic bass turn. Fellow Free Flighters Jim Walker and Jim Lacefield put in guest appearances.

VISAGE—Ken Wiley—Passport Jazz PJ 88020—Producer: Ken Riley

This could be a first: a fusion album, with new age leanings, from a french horn player. A gentle blend.

ON JAZZ

GRAMMY BROUHAHA—I have never been an admirer of the Grammy Awards, that is no secret. I think when it comes to jazz, NARAS displays a general lack of understanding. The best jazz albums, it seems to me, rarely get nominated—indeed, many of them never even show up on the first ballot. So I wouldn't expect "Song X," the collaboration between **Pat Metheny** and **Ornette Coleman** that I think was easily the best jazz album released last year, to win a Grammy, I wouldn't even expect it to be nominated. But, as it turns out, "Song X" had even less of a chance: due to a problem with the balloting it, along with several other albums, was inadvertently omitted from the initial ballot. Now **Ted Kurland**, who manages Metheny, got very upset about all of this and he wrote to NARAS president **Michael Greene** to request that the album, along with the other albums that fell prey to the original glitch, be listed in the final nominations. Greene, according to Kurland, ignored his letter and a number of subsequent phone calls. Look, I don't think "Song X" had a snowball's chance in hell of getting a Grammy—it's too adventurous, in many ways it's too good—but I think all of this just points out how jazz needs some sort of independent organization to fairly recognize and reward the highest jazz achievements of the year.

STAN "THE MAN" MUSICAL—*Stanley Clarke recently gigged at N.Y.'s Town Hall. Here, backstage after the concert, are (l-r) Dan Beck, vp, product development, E/P/A; Clarke; La'Verne Perry, associate director, publicity, east coast, E/P/A; and Eliot Hubbard, vp, press and public information, E/P/A.*

SPEAKING OF AWARDS—When it was announced that **Dexter Gordon** had signed to play the leading role in **Bertrand Tavernier**'s film about the relationship between **Bud Powell** and **Francis Paudras**, the reaction was one of surprise. Dexter, who hasn't played his saxophone in public in years, is one of the world's slowest-talking, slowest-moving individuals; he's a completely unique personality and, although he had done some acting before (he's has small roles in a couple of films, mainly playing himself, and he acted in the original West Coast version of **Jack Gelber**'s *The Connection*), it was wondered whether Dexter could carry an entire film. Well, as is now well-known, Dexter Gordon not only carried *Round Midnight* on his enormous shoulders, but he has been nominated for the Best Actor Oscar. I don't think Dexter will win—I think the perception among the Academy voters will be that he was playing himself, something which is only partially true—but I sure hope he wins. I just want to see his acceptance speech, which will no doubt be one of the slowest in Academy history (not to mention his walk to the podium, which will probably take a dozen minutes or so).

ENCYLOPEDIAS OF MUSICAL KNOWLEDGE—Last week, in reviewing **Leonard Feather**'s autobiography, I complained that nobody was willing to come up with the dough for Feather (and **Ira Gitler**) to undertake an *Enyclopedia of Jazz in the '80s*. Well, fortunately, there is a new book where one can look up the likes of **Bobby McFerrin, Stanley Jordan,** and **Branford Marsalis**, as well as find reasonably up-to-date information on any number of jazz musicians past and present. *The Harmony Illustrated Encylopedia of Jazz* ($13.95, Harmony Books) by **Brian Case** and **Stan Britt**, originally published in 1978, has been revised and updated by **Chrissie Murray**. Now the book isn't a patch of Feather's three *Enyclopedias*—it is not nearly as complete or authoritative—but it is a neat, handsome package and one that will do...until the real thing comes along.

In fact, while we're on the subject, the H.W. Wilson Company has just published *American Songwriters* by the late **David Ewen** ($50), an encyclopedia-style volume that covers, surprise, American songwriters. Now, despite the inclusion of **Duke Ellington** and **Fats Waller**, both of whom wrote a bevy of standards, this is, of course, not a jazz book; it mainly covers the Great American Songwriters and, as such, is invaluable. Not only is the biographical information succinct and informed, but the book conveniently indexes over 5,500 popular songs. Now this is not definitive (no **Lieber and Stoller**, for example), and some of its choices are odd (**Fats Domino** is included, **Buddy Holly** is not), but this is a wonderfully helpful volume and one that any buff of American music will want.

MOSCOW NIGHTS—This weekend (February 26-28), the **Lionel Hampton Chevron Jazz Festival** will have things swinging like mad at the University of Idaho, in Moscow, Idaho (Moscow, Idaho??). Hampton will be on hand to perform, of course, and to witness the dedication of the school's new Lionel Hampton College of Music. Student jazz competitions are the *raison d'etre* of the festival, but joining Hamp in the pro corner will be **Joe Williams, Clark Terry, Ray Brown, James Moody, Stanley Turrentine, Al Grey, Carl Fontana, Benny Powell,** and **Curtis Fuller**.

LIVE PERFORMANCE DAYS—**Dick Hyman**, that most eclectic of jazz pianists, will offer an interesting pair of Sunday afternoon concert/lectures at New York's 92nd St. Y: "Stride Piano and Other Delights" (March 8) and "The Improvising Keyboard: Faking It Through the Ages" (March 15).

Lee Jeske

BLACK CONTEMPORARY

RAPPERS UNITE—*Fellow rappers Run-D.M.C. joined the Beastie Boys on stage recently at the Hollywood Palladium for the Beastie's performance of their Columbia single, "Fight For Your Right (To Party)." Pictured (l-r) are:* ***Back Row:*** *Jammaster Jay (with Run-D.M.C.); B Boy Mike D; B Boy MCA; Hurricane (B Boy's DJ); Erik Nuri, director black music a&r, CBS Records; Bob Garland, promotion manager, West Coast, Columbia Records* ***Front Row:*** *B Boy King Ad Rock; Sean Casarov (road manager); George Chaltas, Columbia director national promotion, West Coast; Peter Fletcher, marketing director, West Coast, Columbia Records* ***Kneeling:*** *Leor Cohen (Rush Management).*

RELAXING IN ANAHEIM—*Little Richard and Marie Osmond, who represented honoree Loretta Lynn, are pictured relaxing backstage at Yamaha International Corp.'s 3rd annual Music Awards, held January 16 at the Anaheim Marriott.*

COMMEMORATING DR. KING—*Al Bell, president of Edge Records, L.A., recently purchased a commemorative bronze bust of Dr. Martin Luther King, Jr., and donated it to the Center For Nonviolent Social Change in Atlanta, where King's widow and Nobel Peace Prize winner, Coretta Scott King, personally accepted the gift.*

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

Title, Artist, Label, Number, Distributor
■ = **Platinum (RIAA Certified)**
□ = **Gold (RIAA Certified)**

		L W	W O C
1	**JUST LIKE THE FIRST TIME** □ FREDDIE JACKSON (Capitol ST 12495)	2	17
2	**GIVE ME THE REASON** ■ LUTHER VANDROSS (Epic FE 40415)	1	20
3	**LICENSED TO ILL** BEASTIE BOYS (Def Jam/Columbia BFL 40238)	3	14
4	**RAPTURE** ■ ANITA BAKER (Elektra 9-60444-1)	4	48
5	**WORD UP** ■ CAMEO (Atlanta Artists 83026S)	5	24
6	**LONG TIME COMING** READY FOR THE WORLD (MCA 5829)	6	13
7	**LIFE, LOVE & PAIN** CLUB NOUVEAU (Warner Bros. 9 2SS31-1)	7	11
8	**CONTROL** ■ JANET JACKSON (A&M SP 3905)	8	54
9	**SHIRLEY MURDOCK!** SHIRLEY MURDOCK (Elektra 9 60433)	12	14
10	**ARETHA** □ ARETHA FRANKLIN (Arista AL-8442)	10	16
11	**A LOT OF LOVE** MELBA MOORE (Capitol ST-1247)	16	26
12	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia BFC 40437)	9	21
13	**VICTORY** KOOL & THE GANG (Mercury/PolyGram 830 398-1)	13	13
14	**ZAGORA** LOOSE ENDS (MCA-5745)	19	21
15	**UNDER THE BLUE MOON** NEW EDITION (MCA 5912)	11	12
16	**DANCING ON THE CEILING** ■ LIONEL RICHIE (Motown 6158 ML)	14	25
17	**LIVING ALL ALONE** PHYLLIS HYMAN (Manhattan STS3029)	18	23
18	**KING OF STAGE** BOBBY BROWN (MCA 5827)	17	14
19	**RAISING HELL** ■ RUN D.M.C. (Profile PRO-1217)	15	39
20	**OH, MY GOD!** DOUG E. FRESH & THE GET FRESH CREW (Reality S 9649)	20	11
21	**GAP BAND 8** THE GAP BAND (Total Experience/RCA 2700-1)	21	10
22	**BREAKING EVERY RULE** ■ TINA TURNER (Capitol PJ 12530)	22	22
23	**TAKE IT TO THE LIMIT** RAY, GOODMAN & BROWN (EMI-America ST 1723S)	27	7
24	**COME SHARE MY LOVE** MIKI HOWARD (Atlantic 81688)	24	6
25	**TO BE CONTINUED . . .** THE TEMPTATIONS (Gordy/Motown 6207GL)	25	29
26	**UNITED** COMMODORES (Polydor/PolyGram 831-194-1)	23	15
27	**DR. C.C.** CLARENCE CARTER (Ichiban 1003)	28	12
28	**MUSIC MADNESS** MANTRONIX (Sleeping Bag TLX 8)	39	5
29	**AN IMITATION OF LOVE** MILLIE JACKSON (Jive/RCA 1016106-J)	33	15
30	**I COMMIT TO LOVE** HOWARD HEWETT (Elektra 60487)	30	24
31	**STRONG PERSUADER** ROBERT CRAY (Mercury/PolyGram 830 568-1)	41	5
32	**NAJEE'S THEME** NAJEE (EMI-America ST 1724)	34	7
33	**SHOCKADELICA** JESSE JOHNSON (A & M SPS122)	26	19
34	**WHILE THE CITY SLEEPS...** GEORGE BENSON (Warner Bros. 1-2547)	31	23
35	**ONE WAY XI** ONE WAY (MCA 5823)	32	14
36	**A NICE PLACE TO BE** GEORGE HOWARD (MCA 5855)	38	7
37	**JUICE** ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)	35	25
38	**LOVE ZONE** ■ BILLY OCEAN (Jive/Arista JL8-8409)	29	42
39	**LIVE IN LOS ANGELES** MAZE FEATURING FRANKIE BEVERLY (Capitol SWBB-12479)	36	23
40	**ROBBIE NEVIL** ROBBIE NEVIL (Manhattan/EMI ST-53006)	46	3
41	**PRIVATE PASSION** JEFF LORBER (Warner Bros. 1-25492)	37	14
42	**GRAVITY** JAMES BROWN (Scotti Bros./CBS FZ40380 CBS)	43	19
43	**HOT TOGETHER** POINTER SISTERS (RCA 5609-1)	40	12
44	**VESTA** VESTA WILLIAMS (A&M AM SP-5016)	44	14
45	**PERFECT TIMING** DONNA ALLEN (21 Records/Atco 90548-1)	53	3
46	**KLYMAXX** (MCA 5832)	47	12
47	**KINGDOM BLOW** KURTIS BLOW (Mercury/PolyGram 830 215 1M-1)	48	18
48	**U-TURN** J. BLACKFOOT (Edge EDLP 001)	50	4
49	**THE GOOD AND BAD TIMES** THE CRUSADERS (MCA 5781)	49	7
50	**THE JETS** (MCA 5567)	DEBUT	
51	**U-TURN** ISSAC HAYES (Columbia FC 40316)	45	13
52	**EVERYTHING'S COMING UP ROSES** ROSE BROTHERS (MSS 2202)	52	4
53	**MUTAL ATTRACTION** SYLVESTER (Megatone/Warner Bros. 2SS27)	54	3
54	**REAL LOVE** ASHFORD & SIMPSON (Capitol ST-12649)	42	25
55	**VISCIOUS RUMORS...THE ALBUM** TIMEX SOCIAL CLUB (Dayna/Fantasy F9645)	55	3
56	**FULL FORCE GET BUSY 1 TIME** FULL-FORCE (Columbia BFC 40395)	51	30
57	**ROCK THE HOUSE** D. J. JAZZY JEFF AND THE FRESH PRINCE (Jive/RCA 1026-1-J)	62	2
58	**WINNER IN YOU** ■ PATTI LaBELLE(MCA 5277O)	56	42
59	**ONE TRACK MIND** EGYPTIAN LOVER (Macola PMSR 00773)	DEBUT	
60	**LISA LISA AND CULT JAM WITH FULL FORCE** □ (Columbia BFC 40135)	57	77
61	**ALWAYS IN THE MOOD** SHIRLEY JONES (Philadelphia Int'l. ST 53031)	58	30
62	**MIRACLES OF THE HEART** JAMES (D-TRAIN) WILLIAMS (Columbia BFC 40465)	63	2
63	**FRESH CUT** ROSE ROYCE (Omni/Atlantic 90SS7-1)	DEBUT	
64	**DUOTONES** KENNY G (Arista AL8-8227)	59	23
65	**WOMAGIC** BOBBY WOMACK (MCA 5899)	65	2
66	**BLOODLINE** LEVERT (Atlantic 81668)	60	30
67	**DESTINY** CHAKA KHAN (Warner Bros. 2542S 1)	61	29
68	**WHITNEY HOUSTON** ■ (Arista AL1-8212)	71	95
69	**AFTER ALL** BOBBY BLAND (Malaco 7439)	64	12
70	**INSIDE STORY** GRACE JONES (Manhattan ST-53038)	68	13
71	**L IS FOR LOVER** AL JARREAU (Warner Bros. 9-254771)	66	22
72	**SILK AND STEEL** FIVE STAR (RCA AFL-1 9501)	67	23
73	**HEADLINES** MIDNIGHT STAR (Solar/Elektra 9-60454)	69	40
74	**QUIET STORM** PEABO BRYSON (Elektra 60484)	70	17
75	**CLOSER THAN CLOSE** JEAN CARNE (Omni/Atlantic 90492)	72	32

THE CASH BOX TOP 75 BLACK COMTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

CASH BOX TOP BLACK CONTEMPORARY SINGLES

THE CASH BOX BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

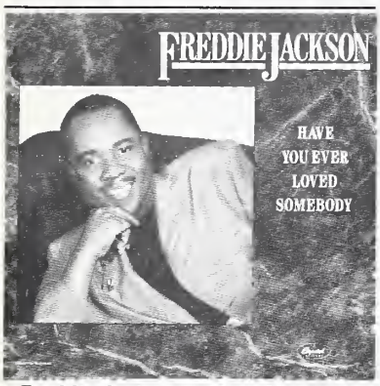
February 28,1987

Title, Artist, Label, Number, Producer (Songwriter)	LW	WOC
1 HAVE YOU EVER LOVED SOMEBODY FREDDIE JACKSON (Capitol B S661) B. EASTMOND (B. EASTMOND, J. SKINNER)	1	11
2 FALLING MELBA MOORE (Capitol B 56S1) F. GOLDE, G. McFADDEN (G. McFADDEN)	2	14
3 SLOW DOWN LOOSE ENDS (MCA 52976) N. MARTINELLI (McINTOSH, NICHOL, EUGENE)	4	14
4 CANDY CAMEO (Atlanta Artists/PolyGram 888 193-7) T. JENKINS, L. BLACKMAN (L. BLACKMAN)	3	14
5 YOU GOT IT ALL THE JETS (MCA 52968) D. POWELL, D. RIVKIN (R. HOLMES)	15	14
6 SITUATION #9 CLUB NOUVEAU (Warner Bros. 7-28494) J. KING, T. McELROY, D. FOSTER (J. KING, T.McELROY, D. FOSTER)	5	12
7 SERIOUS DONNA ALLEN (21 Records/Atco 7-999497) L. PACE (L. PACE, D. ALLEN, BLITZ)	7	16
8 TAKE IT TO THE LIMIT RAY, GOODMAN & BROWN (EMI America SPRO-9903) RAHNI SONG (M. HARRIS, R. HARRIS)	8	13
9 BALLERINA GIRL LIONEL RICHIE (Motown 1873 MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE)	9	12
10 SEND IT TO ME GLADYS KNIGHT & THE PIPS (MCA S3022) M. VERDICK, S. BRAY, J. RICE (A. WILLIS, L. WOOD)	11	11
11 STAY HOWARD HEWETT (Elektra 7-69499) LALA (LALA)	12	13
12 LET'S WAIT AWHILE JANET JACKSON (A & M AM-2906) J. JAM, T. LEWIS, J. JACKSON (J. HARRIS III, J. JACKSON, M ANDREWS)	16	6
13 ENGINE NO. 9 MIDNIGHT STAR (Solar/Elektra 7-69501) R. CALLOWAY, MIDNIGHT STAR (GENTRY, LOVELACE, GENTRY)	13	10
14 AS WE LAY SHIRLEY MURDOCK (Elektra 7-69518) R. TROUTMAN (L. TROUTMAN, B. BECK)	6	23
15 LOOKING FOR A NEW LOVE JODY WHATLEY (MCA 52956) A. CYYMONE (A. CYMONE, J. WATLEY)	20	6
16 LOVE IS A DANGEROUS GAME MILLIE JACKSON (Jive/RCA 1009-7-JAA) B. C. NEW, J. SKINNER J. BUTLER (W. BRATHWAITE, J. BUTLER, B. OCEAN, J. SKINNER)	23	7
17 HOLD ON RJ'S LATEST ARRIVAL (Manhattan/EMI B 56012) THE WIZ (THE WIZ, D. LEITTA)	17	14
18 LIVING ALL ALONE PHYLLIS HYMAN (Philadelphia International/Manhattan B-50059) D. WANSEL (WANSEL, GAMBLE, BIGGS)	30	11
19 JIMMY LEE ARETHA FRANKLIN (Arista AS1-9546) N.M. WALDEN (N.M. WALDEN, J. COHEN, P. GLASS, A.L. WALDEN)	10	15
20 HOLD ME 5HEILA E. (Paisley Park/Warner Bros. 7-28580-A) SHEILA E. (SHEILA E., C. GUZMAN, E. MININFIELD)	26	5
21 SOMEONE LIKE YOU SYLVESTER (Warner Bros. 7-28572) K. KESSIE, M. GOLDSTEIN (M. HORTON, L. BARRY)	21	13
22 THINKIN' ABOUT YA TIMEX SOCIAL CLUB (Danya/Fantasy D-27S) J. LOGAN, M. MARRSHALL (M. MARSHALL)	22	10
23 RESPECT YOURSELF BRUCE WILLIS (Motown 1876 MF) R. KRAFT (M. RICE, L. INGRAM)	27	6
24 SHE (I CAN'T RESIST) JESSE JOHNSON (A & M AM-2901) J. JOHNSON (J. JOHNSON)	24	11
25 HOW DO YOU STOP JAMES BROWN (Scotti Bros./Epic Z5406568) D. HARTMAN (D. HARTMAN, C. MIDNIGH)	29	6
26 JUMP INTO MY LIFE STACY LATTISAW (Motown 18746 MF) KASHIF (P. HURVITZ, KASHIF)	31	6
27 SHOWING OUT (GET FRESH AT THE WEEKEND) MEL & KIM (Atlantic 7-89329) A. AITKEN (ASTOC, AITKEN, WATERMAN)	33	6
28 EASY LOVE ROSE BROTHERS (Muscle Shoals MSS 3003) R. CASON, J. LEWIS (C. CASSON)	28	11
29 YOU BETTER QUIT ONE WAY (MCA 6538) E. DEODATO (A. HUDSON, V. BRANTLEY, I. PERKINS, C. GREGORY, M. GREGORY)	32	5
30 STONE LOVE KOOL & THE GANG (Mercury/PolyGram 888 292-7) K. BAYYAN, I.B.M.C, KOOL & THE GANG (C. SMITH, J. TAYLOR, KOOL & THE GANG)	34	4
31 COME GO WITH ME EXPOSE (Arista AS1 9555) L.A. MARTINEE (L.A. MARTINEE)	46	4
32 LEAN ON ME CLUB NOUVEAU (Warner Bros. 7-28430) J. KING, T. McELROY, D. FOSTER (B. WITHERS)	49	3
33 6 MADHOUSE (Paisley Park/Warner Bros. 7-28485) (MADHOUSE)	42	5
34 HE WANTS MY BODY STARPOINT (Elektra 7-69489) L. JOBE, P. GLASS (P. GLASS)	38	3
35 STOP TO LOVE LUTHER VANDROSS (Epic 34-06523) L. VANDROSS, M. MILLER (L. VANDROSS, N. ADDERLY JR.)	19	17
34 LOWDOWN SO & SO RAINY DAVIS (Columbia 38-06598) P. WARNER, R. DAVIS (P. WARNER, R. DAVIS, T. WELLS)	41	4
37 EVERY LITTLE BIT MILLIE SCOTT (4th & B'WAY/Island 7432) B. NAZARIAN, D. BRADLEY (B. NAZARIAN, R. MATLOCK)	43	4
38 SAVE THE BEST FOR ME(BEST OF YOUR LOVIN') BUNNY DeBARGE (Gordy/Motown 1869GF) J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	45	4
39 KEEP YOUR EYE ON ME HERB ALPERT (A&M AM-2915) J. HARRIS III, T. LEWIS, (J. JAM. T. LEWIS)	50	3
40 TEARS ON MY PILLOW NEW EDITION (MCA 53019) F. PEERREN (S. BRADFORD, A. LEWIS)	44	5
41 IF I SAY YES FIVE STAR (RCA S083-7 RAA) B. PEARSON, M. JAY (M. JAY, M. MORROW)	14	12
42 FASCINATION LEVERT (Atlantic 89311) J. MTUME (G. LEVERT, M. GORDON, J. MTUME)	56	4
43 TAKE IT FROM ME COMMODORES (Polydor/PolyGram 885-538-7) D. LAMBERT (D. LAMBER. S. REYNOLDS, F. GOLDE)	47	6
44 DOESN'T HAVE TO BE THIS WAY ROSE ROYCE (Omni/Atlantic 7-99488) N. MARTINELLI (S. LIRONI, D. McLNTYRE, R. FELDMAN)	18	13
45 DON'T DISTURB THIS GROVE THE SYSTEM (Atlantic 7-89320) THE SYSTEM (M. MURPHY, D. FRANK)	61	3
46 TOGETHER GENOBIA JETER AND GLEN JONES (RCA 5098-7-RAA) R. BYRON (J. LIND, M. PAGE)KOOL & THE GANG)	59	4
47 SOMETHING ABOUT YOU VESTA WILLIAMS (A&M AM 2903) B. LOREN, B. VALENTINE (B. LOREN)	60	3
48 SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) PATTI LaBELLE (MCA 52876A) H. RICE, B. ELLISON (A.D. RICH, H. RICE)	55	5
49 BIG FUN THE GAP BAND (Total Experience/RCA 2700-7-TAB) L. SIMMONS, R. "IN THE PM" TAYLOR (L. SIMMONS, R. TAYLOR)	25	16
50 CAUGHT IN THE RAPTURE ANITA BAKER (Elektra 7-69511) M. J. POWELL (G. GLENN, D. QUANDER)	36	20
51 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN AND GEORGE MICHAEL (Arista AS1-9559) N. M. WALDEN (CLIME, MORGAN)	63	2
52 BRENDA O. C. SMITH (Rendevous 103B) C. WALLERT (C. WALLERT)	52	5
53 DEEPER LOVE MELI'SA MORGAN (Capitol 7-PRO-9949) D. LAMBERT, J. SMITH (D./ WARREN)	53	5
54 OLD FLAMES NEVER DIE FULL FORCE (Columbia 38-06600) FULL FORCE, J.B. MOORE, R. FORD (FULL FORCE)	64	3
55 DELANCEY STREET DANA DANE (Profile 5124) H. AZOR (D. McCLEESE, H. AZOR)	68	3
56 ALL I KNOW IS THE WAY I FEEL POINTER SISTERS (RCA 5112-7-RAA) R. PERRY (J. RAGOVOY, E. LEVITT)	62	2
57 ZERO IN JULY FOCUS (EMI America B-8366) J. ALEXANDER, M. BYNUM, D. L. ALEXANDER (M. BYNUM, H. REDMOND, Jr)	58	7
58 MARY GOES ROUND READY FOR THE WORLD (MCA S3004) READY FOR THE WORLD, G. SPANIOLA (M. RILEY Jr, J. EATON)	66	3
59 GIRL NEXT DOOR BOBBY BROWN (MCA-53022) L. BLACKMON (M. WELLS)	67	3
60 INCREDIBLE SCHERRIE PAYNE AND PHILIP INGRAM (Superstar International SS-50-12) W. HENESON (P. INGRAM)	65	5
61 SEXY GIRL LILO THOMAS (Capitol B-S656) P. LAURENCE (P. LAURENCE, T. ALLEN)	73	2
62 IT'S THE NEW STYLE BEASTIE BOYS (Def Jam/Columbia 38-06341) R. RUBIN (A. HOROVITZ, R. RUBIN)	54	15
63 THING FOR YOU ISSAC HAYES (Columbia 38-06655) I. HAYES (I. HAYES)	74	3
64 CONTROL JANET JACKSON (A & M AM-2877) J. JAM, TL LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	37	17
65 I GOT THE FEELIN' (IT'S OVER) GREGORY ABBOTT (Columbia 38-06632) G. ABBOTT (G. ABBOTT)	76	2
66 NO LIES S.O.5. BAND (Tabu/CBS ZS4 06649) J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)	75	2
CHARTBREAKER **67 JUST TO SEE HER** SMOKEY ROBINSON (Motown 1877 MF) P. BUNETTA, R. CHUDACOFF (J. GEORGE, L. PARDINI)	DEBUT	
68 NEW DRESS CHERYL LYNN (Manhattan/EMI B-50056) C. LYNN, B. COOPER (B. COOPER, R. JOHNSON)	78	2
69 HERE NOW SANDRA FEVA (Catawba/Macola 0961) T. CAMILLO, B. BLANK (T. CAMILLO)	69	7
70 TIME OUT FOR THE BURGLAR THE JACKSONS (MCA-53032) B. EDWARDS, THE JACKSONS (P. PHILIPS OLAND, R. JACKSON, J. JACKSON, B. EDWARDS, R. HART, T. THOMPSON, E. MARTINEZ, J. BOVA)	70	4
71 (THEY LONG TO BE) CLOSE TO YOU GWEN GUTHRIE (Polydor/PolyGram 88S S29-7) G. GUTHRIE, D. CONLEY (B. BACHARACH, H. DAVID)	77	3
72 U-TURN J. BLACKFOOT (Edge ED-7-001) H. BANKS (H. REDMON, N. JONES, T. BARTLETT, B. BROWN, L. JOHNSON)	39	14
73 SEXAPPEAL GEORGIO ALLENTINI (Motown 1882 MF) G. ALLENTINI (G. ALLENTINI)	88	2
74 BADROCK CITY BIG AUDIO DYNAMITE (Columbia 44-05963) M. JONES, J. STRUMMER, (M. JONES, LETTS)	86	2
75 C'EST LA VIE ROBBIE NEVIL (Manhattan/EMI 8S0047) A. SADKIN, P. THORNALLEY (NEVIL, PAIN, HOLDING)	35	15
76 I'D STILL SAY YES KLYMAXX (Constellation/MCA 53028) FENDERELLA (K. EDMONDS, G. SCELSA, FENDERELLA)	DEBUT	
77 IT'S TRICKY RUN-D.M.C. (Profile PRO-5131) R. SIMMONS, R. RUBIN (J. SIMMONS, D. McDANIELS, J. MIZELL, R. RUBIN)	DEBUT	
78 SHOW ME THE COVER GIRLS (Fever/Sutra 191) A. TRIPOLI, LATIN RASCALS (A. TRIPOLI, A. CABRERA, B KHOZOUR)	DEBUT	
79 AT THIS MOMENT BILLY VERA & THE BEATERS (Rhino RNOR 74403) J. BAXTER (B.VERA)	79	3
80 HEAT STROKE JANICE CHRISTIE (Supertronics 016) P. LORD (P. LORD)	80	14
81 CELEBRATE (OUR LOVE) OLIVER CHEATHAM (Critique 8527) R. DAVIS (O. CHEATHAM, R. DAVIS)	81	2
82 CAN'T WAIT 'TIL TOMMOROW IMPRESSIONS (MCA S299S) J. MICHAEL (D. MATKOSKY, B. NEALE, B. ALFONSO)	82	2
83 SHE KNEW ABOUT ME SHIRLEY JONES (Manhattan/EMI B-50062) K. GAMBLE, R. GRIFFIN (K. GAMBLE, R. GRIFFIN, JONES)	84	2
84 TO BE CONTINUED... THE TEMPTATIONS (Gordy/Motown 1871GF) P. BUNETTA, R. CHUDACOFF (A. O. WOODSON, O. WILLIAMS)	40	12
85 HAPPY SURFACE (Columbia 38-06611) D. "PIC" CONLEY, D. TOWNSEND, B. JACKSON (D. TOWNSEND, B. JACKSON, D. CONLEY)	DEBUT	
86 BABY DON'T GO TOO FAR LUTHER INGRAM (Profile PRO-5125) M. DAY (D. LOGGINS. R. SMITH)	48	13
87 THE MAGNIFICENT JAZZY JEFF JAZZY JEFF AND FRESH PRINCE (Word Up/Jive 1029-7-JAA) D. GOODMAN (J. TOWNES, W. SMITH)	DEBUT	
88 YOU SEND THE RAIN AWAY REBBIE JACKSON (Columbia-38-06563) R. LUCAS (P. GLASS, G. SKLEROV, L. MACALUSO)	57	7
89 NOBODY WALKS IN L.A. ASHFORD & SIMPSON (Capitol B-5666) N. ASHFORD, V. SIMPSON (N. ASHFORD, V. SIMPSON)	DEBUT	
90 CATCH 22 PEABO BRYSON (Elektra 7-69492) P. BRYSON, D. WATKINS (P. BRYSON)	DEBUT	
91 SWEET LOVE NAJEE (EMI AMERICA B-8362) R. SONG (A. JOHNSON, G. BIAS, A. BAKER)	90	11
92 COME SHARE MY LOVE MIKI HOWARD (Atlantic 7-8935) L. HUMES (L. HUMES)	51	20
93 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) GRACE JONES (Manhatten/EMI America B-50052) N, ROGERS, G. JONES (G, JONES, B. WOOLLEY)	71	17
94 VICTORY KOOL & THE GANG (Mercury/PolyGram 888 074-7) K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG (K. BAYYAN, R. BELL, I.B.M.C., KOOL & THE GANG)	72	18
95 LOVIN' EV'RY MINUTE OF IT DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya F-971) D. BELL, O. COTTON (D. E. FRESH)	85	11
96 SHIVER GEORGE BENSON (Warner Bros. 7-28523) N.M. WALDEN (N.M. WALDEN, P. GLASS, S. VALENTINE)	83	15
97 LOVE YOU DOWN READY FOR THE WORLD (MCA 52947) READY FOR THE WORLD, G. SPANIOLA (M. RILEY JR.)	87	21
98 GIRLFRIEND BOBBY BROWN (MCA 23643) L. WHITE (L. WHITE, L. PETERS, K. CRUMPLER)	89	18
99 I NEED YOUR LOVING THE HUMAN LEAGUE (A & M AM-2893) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, D. EILAND, L. RICHEY, W.H. DAVIS)	91	11
100 TWO PEOPLE TINA TURNER (Capitol B-5644) T. BRITTEN (T. BRITTEN, G. LYLE)	92	14

ALPHABETICAL LISTING ON INSIDE BACK COVER

MUSIC VIDEO

MOST ADDED



Freddie Jackson—Have You Ever Loved Somebody—Capitol

STRONG ADDS

Cutting Crew—I Just Died In Your Arms—Virgin
Bruce Springsteen—Fire—Columbia
Smithereens—Behind The Wall Of Sleep—Enigma
Huey Lewis—Jacob's Ladder—Chrysalis

PROGRAM ADDS

CATCH 22—Casey Obrien—Program Director—Anchorage
F. Jackson
Smithereens
D. Allen
The System
A. Franklin & G. Michael
Crowded House

HIT VIDEO USA—Mike Opelka—Program Director—Houston
G. Abbott
Cutting Crew
REO Speedwagon
Smithereens
Killing Joke
B. Springsteen
K. Wilde

23 MUSIC AKRON—Billy Soule—Program Director—Ohio
H. Alpert
Stacey Q
B. Hornsby
Heaven 17
Pet Shop Boys
B. Geldof
F. Jackson
G. Jeter/G. Jones

TV 69-Tom Zingale-Program Director-Gainsville
Los Lobos
Cutting Crew
Killing Joke
Stacey Q
Pet Shop Boys
Heaven 17
Tesla
REO Speedwagon
B. Springsteen
D. Allen
Psychedelic Furs
G. Abbott
B. Hornsby
Expose'
Hipsway
H. Alpert
F. Jackson
R. Jungklas
Shriekback

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
P. Gabriel
W. Houston
S. Winwood
R. Palmer
J. Fogerty
Timbuck 3
B. Hornsby
Simply Red
J. Jackson
A. Baker

FRIDAY NIGHT VIDEO—Bette Hisiger Program Director—New York
A. Franklin
J. Jett & The Blackhearts
S. Winwood
B. Hornsby
P. Gabriel
L. Vandross
Georgia Satellites
Beastie Boys
Talking Heads
U2
Los Lobos

HOT TRACKS—Vincent Rubino—Program Director—National
A. Franklin/G. Michael
L. Vandross
Expose'
R. Cray
G. Guthrie
F. Jackson
Kool & The Gang
Heaven 17

CALIFORNIA MUSIC CHANNEL—Rick Kurkjian—Program Director—Associate Producer—Kary Chan Oakland-SanFrancisco
B 52's
Screaming Blue Messiahs
Big Audio Dynamite
Love & Rockets
It Bites
Europe

TOP 40 VIDEOS—Producer—Jeff Most Burbank, Calif.
Pretenders
H. Lewis
Hipsway
H. Williams,Jr.
K. Wilde
Los Lobos
General Public
B. Geldof
B. Hornsby

VIDEO PROGRAMMER'S PICK

PD	PROGRAM	MARKET
Tom Zingale	TV 69	Florida

Video: *Shakin' Shakin' Shakes*
Artist: *Los Lobos*
Label: *Warner Bros.*
Comments:
"Anyone that played The Fabulous Thunderbirds should be all over Los Lobos."

CASH BOX TOP 40 MUSIC VIDEOS

		LW	WOC
1	**KEEP YOUR HANDS TO YOURSELF** Georgia Satellites (Elektra)	4	7
2	**LAND OF CONFUSION** Genesis (Atlantic)	2	10
3	**C'EST LA VIE** Robbie Nevil (EMI)	3	10
4	**CHANGE OF HEART** Cyndi Lauper (Portrait)	1	14
5	**BOY IN THE BUBBLE** Paul Simon (Warrner Bros.)	8	4
6	**OPEN YOUR HEART** Madonna (Sire/Warner Bros.)	6	10
7	**THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES** Timbuk 3 (I.R.S.)	9	17
8	**CONTROL** Janet Jackson (A&M)	5	15
9	**NOTORIOUS** Duran Duran (Capitol)	7	14
10	**RESPECT YOURSELF** BRUCE WILLIS (Motown)	16	3
11	**WILL YOU STILL LOVE ME?** Chicago (Warner Bros.)	15	5
12	**BIG TIME** Peter Gabriel (Geffen)	21	5
13	**VICTORY** Kool & The Gang (PolyGram)	11	17
14	**CALLING ON YOU** Stryper (Enigma/Capitol)	14	4
15	**(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)** BEASTIE BOYS (Def Jam/Columbia)	23	3
16	**SHAKE YOU DOWN** Gregory Abbott (Columbia)	10	14
17	**YOU GOT IT ALL** The Jets (MCA)	22	4
18	**LIVING ON A PRAYER** Bon Jovi (Mercury/PolyGram)	19	4
19	**HAVE YOU EVER LOVED SOMEBODY** Freddie Jackson (Capitol)	DEBUT	
20	**BRAND NEW LOVER** Dead or Alive (Epic)	24	2
21	**FIRE** Bruce Springsteen & The E Street Band (Columbia)	DEBUT	
22	**I JUST DIED IN YOUR ARMS** Cutting Crew (Virgin)	DEBUT	
23	**LIVING IN A LONELY PLACE** Smithereens (Enigma)	DEBUT	
24	**HUMAN** Human League (A&M)	12	22
25	**THE FINAL COUNTDOWN** Europe (Epic)	26	2
26	**MANDOLIN RAIN** Bruce Hornsby And The Range (RCA)	36	2
27	**BALERINA GIRL** Lionel Richie (Motown)	17	6
28	**SERIOUS** Donna Allen (21)	DEBUT	
29	**JACOB'S LADDER** Huey Lewis And The News (Chrysalis)	DEBUT	
30	**MY NAME IS BOCEPHUS** Hank Williams Jr. (Warner Bros.)	DEBUT	
31	**HOLD ME** Colin James Hay (Columbia)	34	2
32	**CRY WOLF** A-Ha (Warner Bros)	32	3
33	**STOP TO LOVE** Luther Vandross (Epic)	35	2
34	**FRENCH KISSIN** Debbie Harry (Geffen)	28	7
35	**HEAVEN 17** (Virgin)	DEBUT	
36	**SHIP OF FOOLS** World Party (Capitol)	37	2
37	**JIMMY LEE** Aretha Franklin (Arista)	DEBUT	
38	**LOVE WILL CONQUER ALL** Lionel Richie (Motown)	25	17
39	**FOR TONIGHT** Nancy Martinez (Atlantic)	30	6
40	**WORD UP** Cameo (Atlanta Artists)	39	25

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

		LW	WOC
1	**EVERY BREATH YOU TAKE -THE VIDEOS** The Police (A&M Video 61022)	1	8
2	**STOP MAKING SENSE** Talking Heads (RCA Home Video 60519)	3	2
3	**WHAM IN CHINA-FOREIGN SKIES** (CBS Fox Music Video 7142)	4	14
4	**THE VIDEO ALBUM, VOLUME I** Billy Joel (CBS Music Video 6198)	2	14
5	**CONTROL-THE VIDEOS** Janet Jackson (A&M Video 61021)	5	8
6	**LIVE WITHOUT A NET** Van Halen (Warner Bros. Music Video 38129)	6	6
7	**DAVID LEE ROTH** (Warner Music Video 38126)	9	5
8	**GENESIS LIVE — THE MAMA TOUR** Genesis (Atlantic Video 50111-3)	8	24
9	**BROTHERS IN ARMS** DIRE STRAITS (Warner Bros. Music Video 38119)	11	3
10	**THE #1 VIDEO HITS** Whitney Houston (MusicVision 6-20631)	10	32
11	**MTV CLOSET VIDEOS** (Vestron 1043)	DEBUT	
12	**MADONNA LIVE** (Warner Bros. Music Video 38105)	12	2
13	**THE MAKING OF DANCING ON THE CEILING** LIONEL RICHIE (Karl Lorimar Video 394)	7	5
14	**WOMEN IN ROCK** (MCA Home Video 80428)	13	3
15	**BREAKOUT** BON JOVI (Sony Video 165)	15	5

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

VIDEO NEWS

CASH BOX TOP 40 VIDEOCASSETTES

		LW	WOC
1	**JANE FONDA'S LOW IMPACT WORKOUT** KVC-RCA Video Production/Karl Lorimar Home Video 070	2	14
2	**INDIANA JONES AND THE TEMPLE OF DOOM** Paramount Home Video 1643	1	13
3	**DOWN AND OUT IN BEVERLY HILLS** Touchstone Home Video 473V	3	17
4	**BACK TO SCHOOL** (HBO/Cannon TVA2988)	9	3
5	**COBRA** Warner Bros. Home Video 11S94	5	8
6	**STAR TREK II/WRATH OF KHAN** Paramount Home Video 1183	8	12
7	**SLEEPING BEAUTY** Walt Disney Home Video 476	4	13
8	**MONEY PIT** MCA Home Video 80387	6	13
9	**JANE FONDA'S NEW WORKOUT** KVC-RCA Video Productions/Karl Lorimar Home Videos 069	7	17
10	**PRETTY IN PINK** Paramount 1858	11	16
11	**HOWARD THE DUCK** (MCA Home Video 80511)	12	3
12	**PINOCCHIO** Walt Disney Home Video 239	10	18
13	**PLAYBOY VIDEO CENTREFOLD #3** Karl Lorimar HVS09	17	16
14	**OUT OF AFRICA** MCA 803S0	13	19
15	**F/X** EMI HBO Video 3769	19	18
16	**KATHY SMITH'S BODY BASICS** JCI Video 8111	15	15
17	**MAXIMUM OVERDRIVE** (Karl Lorimar HV39S)	18	3
18	**SPACE CAMP** ABC Home Video 5174	21	2
19	**BEVERLY HILLS COP** Paramount Home Video 1134	20	12
20	**AMADEUS** HBO/Cannon Video TVA 2997	16	18
21	**PLAYBOY VIDEO CENTERFOLD #4** Karl Lorimar HVS13	23	7
22	**EXTREMITIES** Paramount Home Video 12511	28	2
23	**JANE FONDA'S PRIME TIME WORKOUT** KVC-RCA Video Productions/Karl Lorimar Home Videos 0S8	22	18
24	**9 1/2 WEEKS** MGM/UA Home Video 800973	24	14
25	**KARATE KID II** RCA/Columbia Pictures 20406	DEBUT	
26	**BACK TO THE FUTURE** MCA Home Video 80196	26	40
27	**LABYRINTH** Tri Star Pictures/Embassy H.E. 8SS3	DEBUT	
28	**OUT OF BOUNDS** (RCA/Columbia Pictures Home Video 620722)	32	3
29	**CLUB PARADISE** Warner Bros. Home Video 11600	DEBUT	
30	**GONE WITH THE WIND** (MGM/UA Home Video 900284)	25	3
31	**MY NAME IS BARBRA** CBS/Fox Video 3S19	14	10
32	**MURPHY'S ROMANCE** RCA/Columbia Pictures Home Video 20649	34	25
33	**BIG TROUBLE IN LITTLE CHIN** CBS Fox Video 1S02	DEBUT	
34	**AUTOMATIC GOLF** (Video Reel VA39)	33	3
35	**PLAYBOY VIDEO CALENDAR** Karl Lorimar Home Video S10	35	6
36	**MY FAIR LADY** CBS-Fox Video 7038	38	4
37	**SECRETS OF THE TITANIC** National Geographic Video/Vestron 1063	29	6
38	**YOUNG SHERLOCK HOLMES** Amblin Ent./Paramount Home Video 1670	27	18
39	**ALIEN** CBS-Fox Video 1090	30	23
40	**LUCAS** CBS-Fox Video 1495	31	10

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

***TRICKY VIDEO**—Profile recording act Run D.M.C. recently completed the video to the single "It's Tricky." The video was directed by Jon Small of Picture Vision. Pictured during the video shoot are Run-D.M.C. with the comedy team of Penn & Teller (l) and Small (2nd from r).*

AUDIO/VIDEO

MEDIA FEED—L.A.-based **Pro Video News Service** is developing a hi-tech answer to the headaches of the annual press crush at the **Grammy Awards**. Headed by former columnist and studio publicist **Gail Cottman** (who founded the company in 1984), Pro Video News Service is offering a four-hour live satellite news feed from the press room podium at the Shrine Auditorium during the awards show this Tuesday (February 24), available *free* to all service television, radio stations and publications equipped with a C-Band uplink. For reporters and TV crews, the feeds could spell an end to a stimulating evening at the hub of the music industry - once producers and publishers get hip to all the money they could save in the long run by hooking into the feed (the two-way hook-up equipment costs about $8,000) rather than doling out the cash to send someone out to cover the awards each year. For publicists of the event, the feeds could drastically reduce the annual press-room madness: 1987 Grammy night press credentials were reportedly issued to 549 representatives of the media - a lot of inquiring minds to have to deal with in one evening by anyone's standards, to be sure!

SOULFUL AWARDS—On the subject of music awards shows, stay tuned in March for a new evening in that vein: **The First Annual Soul Train Music Awards**. The show appears to fill a gap in the annual celebrations of music. While the Grammys and the **American Music Awards** include r&b/black contemporary categories, a show honoring black music alone, just as the **Country Music Awards** honor country music, has been a long time coming. "It has long been a dream of mine to galvanize the constituents of the black music community in spirit and body as one voice that might be heard around the world," says **Don Cornelius**, *Soul Train* producer/host and co-executive producer (with **Steve Binder**) of the event. With fourteen awards categories (for recordings released between November 30 '85 and November 30 '86), the two-hour show will be broadcast live from the Santa Monica Civic Auditorium in L.A. March 23 (8-10 ET), featuring co-hosts **Dionne Warwick** and **Luther Vandross**, with on-air performances by **Whitney Houston, Al Jarreau, Cameo, Run-DMC, David Sanborn** and **James Cleveland and the Cleveland Singers**. The show will be syndicated by **Tribune Entertainment Co.** as a two-hour special in late March.

IVE PACTS WITH MCA—MCA Distributing Corp. has signed a long-term U.S. distribution deal with **International Video Entertainment**, a subsidiary of **Carolco Pictures**, effective March 1. While IVE will continue to to control all of its sales and marketing, the distribution end will now happen through MCA's distribution base in Universal City, CA. Also involved in the deal is the IVE subsidiary **Creative Video Services**, which has signed a multi-year manufacturing deal with MCA under which they'll manufacture and supply the company with a minimum of 1 million videocassettes per year. The agreement covers all IVE-produced home videos, including such Carolco releases as *Angel Heart*, starring **Mickey Rourke** and **Robert DeNiro**, and *Extreme Prejudice* starring **Nick Nolte**.

***FITNESS**—Fitness expert Callan Pinckney is pictured signing autographs in New York for her* Callanetics *video, MCA Home Video's current big seller.*

TLC—Frank Capra's *Lost Horizon*, the 1937 adventure/fantasy now considered a masterpiece by many film scholars, makes a home video debut next month on **RCA/Columbia Pictures Home Video** with much of its original 132-minute glory restored - thanks to the **American Film Institute's** newly established **National Center For Film and Video Preservation**. Segments found to be missing, or those damaged over the years, were restored using freeze-framed images from the film.

Gregory Dobrin

THE RELEASE BEAT

From **Vestron Video** in March comes teen idol **Matt Dillon** and Australian singing star **Debbie Byrne** in *Rebel*, a WWII love story set in Australia. Suggested retail price is $79.95, HiFi, VHS and Beta. Also from Vestron next month, **George Carlin** appears in his third home video, *George Carlin: Playin' With Your Head*, a one-man show taped at L.A.'s Beverly Theatre. Suggested retail is $59.95, HiFi, VHS and Beta . . . **RCA/Columbia Pictures Home Video** brings the 1937 **Frank Capra** classic *Lost Horizon* - painstakingly restored - to the small screen in March (see *Audio/Video*, above), along with *From Here To Eternity* (the 1953 drama featuring an all-star cast) and the 1950 musical extravaganza, *Jolson Sings Again*. Suggested retail price on each is $29.95, HiFi, VHS and Beta . . . From **Key Video** next month comes the romantic comedy *She's Gotta Have It*, directed by **Spike Lee** ($79.98, HiFi, VHS and Beta, closed captioned), along with the 1943 classic *Stormy Weather*, starring **Lena Horne** ($59.98, in digitalized, re-channeled stereo, recorded in HiFi, VHS and Beta).

THE RECORD'S GOT A BULLET

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SHOP TALK

LIVING MUSIC WRAPS UP DISPLAY CONTEST: Living Music Records has announced the winners of its unique fall promotion, a two-tiered merchandising campaign involving both an in-store display contest and a consumer sweepstakes. The campaign, in which one retailer and one consumer were each awarded grand prizes of week-long river rafting trips for two down the **Grand Canyon**, was tied in to the label's chart-topping album **"Canyon,"** by label founder **Paul Winter**. The album, recently nominated for a **Grammy** in the "Best New Age Album" category, was partially recorded in the Grand Canyon. The campaign was designed to promote the label's entire catalog, including Winter's new releases **"Wintersong"** by **Paul Winter, "New Friend** by **Eugene Friesen, "Pianosong"** by **Paul Halley, "Homecoming"** by **Denny Zeitlin,** and the label's sampler, **Living Music Collection '86.** Over 830 retail outlets participated in the promotion, in which retailers custom built their own Living Music display using the label's product, merchandising materials, and consumer sweepstakes entry forms. Displays were judged on the basis of creativity, use of Living Music product, and placement in the store. The winning display, which was built and entered by store manager **Jim Bigelow** and art director **Robert Baxter** of **Record Bar #26** in Mobile Alabama, consisted of an entire wall of the store constructed as a replica of the Grand Canyon. The display, which measured 10' high by 46' wide, included a 10' by 10' cave in which Living Music product was displayed and played continuously. (See Photo). In addition to the grand prize river rafting trip, the retailer display contest also included four second prizes of Sony Discman compact disc players, and fifty third prizes of customized Living Music satin jackets. The grand prize trip in the consumer contest was won by **Karen Bellino** of **Gainesville, Florida.** The consumer sweepstakes included twenty-five satin jackets as second prizes, and 100 cassette cleaner kits awarded as third prizes. "Our fall merchandising campaign was a huge success," says John Azzaro, Living Music's vice president of marketing and sales. "We had optimistically hoped to have 500 stores participate in the program, so to have over 800 participants is a strong tribute to the label's level of retail support. Our goals–to increase both consumer and retail awareness of the label–were more than met." Living Music is a company founded by Paul Winter in 1980. The label's latest release is **"OSCAR!,"** the debut album by Brazilian guitarist **Oscar Castro-Neves.** Upcoming releases include the label's first vocal album, **Susan Osborn's "Susan"; "Whales Alive,** featuring music by **Paul Winter** and **Paul Halley,** recordings of whalesong, and narration of poetry readings by **Leonard Nimoy;** and the debut album by pianist **Paul Sullivan.** Living Music Records are distributed in the U.S. by **Windham Hill Records** and **A&M Records, Inc.**

SHAGGIN' ON CD – **Dunhill Compact Classics**, a CD company specializing in fab compilations has done it again with their latest collection **"Beachbeat Shaggin', "** which preserves the great heritage of the Carolinas and environs through 20 standards, including more than a half-dozen songs presently ranked on the All-Time List of Beach Music Hits. Beach music translates as dance music rooted in the fifties. It's beat provides the basis for "shag dancing," a style that transcends time, involving special steps with special names like the sugarfoot, boogie walk, crossover, double-crossover and belly roll. Dunhill dishes it up in classic titles including **"I Love Beach Music,"** by **The Embers; "Summertime's Calling Me,"** by **The Catalinas; "39-21-46," The Showmen; "(You're More Than A Number in My) Little Red Book," The Drifters; "Miss Grace," the Tymes; "Thank You, John," Willie Tee;** and **"I Got the Fever," The Georgia Prophets.** Other artists include: **Maurice Williams & The Zodiacs, Louis Prima** and **Keely Smith, The Swingin' Medallions, Love Committee, Freda Payne, The Tams** among others. The original recording sound is always ever-present, with today's technology, they sound better than ever. Dunhill has already released two volumes of **"Crusin,"** which brought together original hits from 1956-57 and 1962-63 as well as **"Sock Hop,"** a collection of 17 songs designed for dancing.

Brian Kassan

***GRAND DISPLAY**—Record Bar store #26 won the grand prize Grand Canyon river rafting trip for two with this display for Living Music's fall promotion contest.*

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	**GRACELAND** PAUL SIMON (Warner Bros. 2-25447)WEA	1	19
2	**THE WAY IT IS** BRUCE HORNSBY AND THE RANGE (RCA PCD 1-8058)RCA	2	14
3	**SLIPPERY WHEN WET** BON JOVI (Mercury/PolyGram 830 264-2)POL	3	11
4	**BACK IN THE HIGH LIFE** STEVE WINWOOD (Island/Warner Bros. 25448)WEA	4	27
5	**SO** PETER GABRIEL (Geffen 24088)WEA	6	33
6	**INVISIBLE TOUCH** GENESIS (Atlantic 81641-2)WEA	5	31
7	**BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85** (Columbia C3K 40558)CBS	7	10
8	**EVERY BREATH YOU TAKE The Singles** THE POLICE (A&M CD 3902)RCA	8	11
9	**AUGUST** ERIC CLAPTON (Warner Bros. 2-25476)WEA	10	4
10	**3RD STAGE** BOSTON (MCA 6188)MCA	9	13
11	**DANCING ON THE CEILING** LIONEL RICHIE (Motown 6158 MD)MCA	11	20
12	**TRUE BLUE** MADONNA (Sire 2-25442)WEA	12	24
13	**THE HOUSE OF BLUE LIGHT** DEEP PURPLE (Mercury/PolyGram 831 318-2)POL	14	4
14	**RAPTURE** ANITA BAKER (Elektra 9-60444-2)WEA	16	5
15	**GAUDI** ALAN PARSONS (Arista ARCD 8448)RCA	17	3
16	**DIFFERENT LIGHT** BANGLES (Columbia BFC-40039)CBS	23	2
17	**GET CLOSE** THE PRETENDERS (Sire/Warner Bros. 2-25488)WEA	13	8
18	**THE BRIDGE** BILLY JOEL (Columbia CK 40402)CBS	18	20
19	**FORE!** HUEY LEWIS AND THE NEWS (Chrysalis VK41534)CBS	19	16
20	**BOSTON I** (CBS 34188)CBS	15	12
21	**LITTLE CREATURES** TALKING HEADS (Sire 2-25305)WEA	22	16
21	**WHITNEY HOUSTON** (Arista JRCD-8221)RCA	25	72
23	**STRONG PERSUADER** ROBERT CRAY (Mercury/PolyGram 830 568-2)POL	29	2
24	**WORD UP** CAMEO (Atlantic Artists 830[1265-2]7-2)POL	24	5
25	**THE DARK SIDE OF THE MOON** PINK FLOYD (Capitol CDP-46001)CAP	20	126
26	**GIVE ME THE REASON** LUTHER VANDROSS (Epic EK 40415)CBS	34	2
27	**NO JACKET REQUIRED** PHIL COLLINS (Atlantic 81240-2)WEA	21	92
28	**NIGHT SONGS** CINDERELLA (Mercury 830 076-2)POL	27	5
29	**CONTROL** JANET JACKSON (A&M CD-3905)RCA	31	2
30	**LED ZEPPLIN** (Atlantic 2-19129)WEA	26	9
31	**DOWN TO THE MOON** ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS	28	25
32	**THE WHOLE STORY** KATE BUSH (EMI America CDP 46414)CAP	30	4
33	**RIPTIDE** ROBERT PALMER (Island 2-90471)WEA	33	32
34	**LED ZEPPELIN II** (Atlantic 2-19127)WEA	36	6
35	**BROTHERS IN ARMS** DIRE STRAITS (Warner Bros. 25264-2)WEA	35	87
36	**TRUE COLORS** CYNDI LAUPER (Epic EK 40313)CBS	37	14
37	**ARC OF A DIVER** STEVE WINWOOD (Island 24576-2)WEA	32	13
38	**HOT ROCKS 1964-1971** THE ROLLING STONES (Abkco PolyGram 6667-2)POL	38	6
39	**A DECADE OF STEELY DAN** STEELY DAN (MCA MCAD-5570)MCA	39	50
40	**CHRONICLE** CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND	40	74

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

February 28,1987

Title, Artist, Label, Number, Distributor
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

			L W	W O C
1	**SLIPPERY WHEN WET** ■ 8.98 BON JOVI (Mercury 830 264-1M-1)POL		1	26
2	**LICENSED TO ILL** BEASTIE BOYS (Def Jam BFL 40238)CBS		2	15
3	**THE WAY IT IS** ■ 8.98 BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA		3	35
4	**DIFFERENT LIGHT** ■ BANGLES (Columbia BFC 40039) CBS		4	56
5	**INVISIBLE TOUCH** ■ 9.98 GENESIS (Atlantic 81641) WEA		7	36
6	**NIGHT SONGS** ■ 8.98 CINDERELLA (Mercury 830 076-1M-1)POL		5	30
7	**CONTROL** ■ 9.98 JANET JACKSON (A&M SP-3905) RCA		10	53
8	**THIRD STAGE** ■ 9.98 BOSTON (MCA 6188) MCA		6	21
9	**GEORGIA SATELLITES** 8.98 (Elektra 60496-1) WEA		11	16
10	**GRACELAND** ■ 9.98 PAUL SIMON (Warner Bros. 25447) WEA		12	25
11	**RAPTURE** ■ 8.98 ANITA BAKER (Elektra 9-60444) WEA		13	47
12	**FORE!** ■ 8.98 HUEY LEWIS AND THE NEWS (Chrysalis OV 41534)CBS		8	25
13	**TRUE BLUE** ■ 9.98 MADONNA (Sire 25442-1) WEA		9	33
14	**BY REQUEST (THE BEST OF BILLY VERA & THE BEATERS)** 8.98 BILLY VERA & THE BEATERS (Rhino RNLP 70858)		17	11
15	**GIVE ME THE REASON** ■ LUTHER VANDROSS (Epic FE 40415) CBS		16	20
16	**DANCING ON THE CEILING** ■ LIONEL RICHIE (Motown 6158ML)MCA		15	27
17	**STRONG PERSUADER** 8.98 ROBERT CRAY (Mercury 830 568-1) POL		19	12
18	**BACK IN THE HIGH LIFE** ■ 8.98 STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA		18	33
19	**BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85** (Columbia C5X40558)CBS		14	14
20	**NOTORIOUS** DURAN DURAN (Capitol PJ 12540)CAP		21	13
21	**THE BRIDGE** ■ BILLY JOEL (Columbia OC 40402)CBS		22	29
22	**THE RETURN OF BRUNO** 8.98 BRUCE WILLIS (Motown ML 6222)MCA		62	3
23	**SO** ■ 8.98 PETER GABRIEL (Geffen GHS 24088) WEA		25	39
24	**AUGUST** 9.98 ERIC CLAPTON (Duck/Warner Bros. 25476-1) WEA		26	12
25	**THE FINAL COUNTDOWN** EUROPE (Epic BFE 40241)CBS		29	7
26	**RAISING HELL** ■ 8.98 RUN D.M.C. (Profile PRO 1217) IND		28	39
27	**WORD UP** ■ 8.98 CAMEO (Atlanta Artists 830 265)POL		31	24
28	**TRUE COLORS** ■ CYNDI LAUPER (Portrait OR 40313)CBS		24	22
29	**THE HOUSE OF BLUE LIGHT** 8.98 DEEP PURPLE (Mercury 831 318-1)POL		33	5
30	**WHIPLASH SMILE** ■ BILLY IDOL (Chrylalis OV 41514) CBS		30	17
31	**SHAKE YOU DOWN** GREGORY ABBOTT (Columbia BFC 40437) CBS		20	17
32	**TOUCH ME** 8.98 SAMANTHA FOX (Jive 1012-1-J)RCA		35	11
33	**CAN'T HOLD BACK** □ EDDIE MONEY (Columbia FC 40096) CBS		32	26
34	**GET CLOSE** □ 9.98 PRETENDERS (Sire/Warner Bros. 25488-1) WEA		27	17
35	**LIFE, LOVE & PAIN** CLUB NOUVEAU (Warner Bros. 9-254771)WEA		44	7
36	**EVERY BREATH YOU TAKE The Singles** THE POLICE (A&M SP-3902)RCA		23	15
37	**JUST LIKE THE FIRST TIME** □ 8.98 FREDDIE JACKSON (Capitol ST 12495)CAP		36	17
38	**DANCING UNDERCOVER** □ 8.98 RATT (Atlantic 81683-1) WEA		37	20
39	**ROBBIE NEVIL** 8.98 (Manhattan/EMI ST 53006)CAP		34	11
40	**FOREVER** □ 8.98 KOOL & THE GANG (Mercury 830 398-1)POL		41	14
41	**BOOMTOWN** 8.98 DAVID & DAVID (A&M SP 65134)RCA		43	25
42	**LITTLE SHOP OF HORRORS** ORIGINAL MOTION PICTURE SOUNDTRACK (Geffen GHS 24125)WEA		48	7
43	**RAISED ON RADIO** ■ JOURNEY (Columbia OC 39936) CBS		46	43
44	**WHITNEY HOUSTON** ■ 8.98 (Arista AL8-8211) RCA		45	101
45	**BY THE LIGHT OF THE MOON** 8.98 LOS LOBOS (Slash/Warner Bros.25523-1)WEA		59	4
46	**CHICAGO 18** □ 8.98 CHICAGO (Warner Bros. 2SS09-1) WEA		49	21
47	**SOLITUDE/SOLITAIRE** □ 8.98 PETER CETERA (Full Moon/Warner Bros. 25474) WEA		40	34
48	**LIVE ALIVE** 9.98 STEVIE RAY VAUGHN AND DOUBLE TROUBLE(Epic-E2 40511)CBS		38	13
49	**BREAK EVERY RULE** ■ 9.98 TINA TURNER (Capitol PJ 12530)CAP		47	23
50	**TRUE STORIES** □ 9.98 TALKING HEADS (Sire 25512-1)WEA		39	22
51	**THE THIN RED LINE** 8.98 GLASS TIGER (Manhattan ST 53032) CAP		53	31
52	**THE WHOLE STORY** 9.98 KATE BUSH (EMI America PWAS 17242)CAP		52	11
53	**LONG TIME COMING** READY FOR THE WORLD (MCA S829)MCA		50	13
54	**ESPECIALLY FOR YOU** 8.98 THE SMITHEREENS (Enigma 5T-73208)CAP		54	26
55	**ARETHA** □ 8.98 ARETHA FRANKLIN (Arista AL-8442) RCA		57	17
56	**LIVING IN THE 20TH CENTURY** 9.98 STEVE MILLER (Capitol PJ 12445)CAP		58	15
57	**GAUDI** 8.98 ALLAN PARSONS PROJECT (Arista AL-8448)RCA		63	4
58	**PRIVATE REVOLUTION** 8.98 WORLD PARTY (Ensign/Chrysalis BFV 41552)CBS		71	4
59	**STAND BY ME** □ 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81677-1-E)WEA		42	24
60	**SOMEWHERE IN TIME** □ 8.98 IRON MAIDEN (Capitol SJ 12524) CAP		51	21
61	**TOP GUN** ■ ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS		55	39
62	**TO HELL WITH THE DEVIL** 9.98 STRYPER (Enigma PJAS 73237)CAP		60	15
63	**GREETINGS FROM TIMBUK 3** 8.98 TIMBUK 3 (IR5 S739) MCA		56	20
64	**MOSAIC** WANG CHUNG (Geffen GHS 2411S) WEA		66	17
65	**LOOK WHAT THE CAT DRAGGED IN** 8.98 POISON (Enigma ST 12S23)CAP		87	28
66	**FIELDS OF FIRE** 8.98 COREY HART (EMI America PW 17217)CAP		65	20
67	**SHELTER** 8.98 LONE JUSTICE (Geffen-24122)WEA		72	13
68	**MAD, BAD AND DANGEROUS TO KNOW** DEAD OR ALIVE (Epic FE 40572)CBS		75	11
69	**WHEN SECONDS COUNT** SURVIVOR (Scotti Bros. FZ 40457)CBS		68	14
70	**POWER** 8.98 KANSAS (MCA 5838)MCA		69	16
71	**UNDER THE BLUE MOON** 8.98 NEW EDITION (MCA 5912) MCA		64	12
72	**FOR SENTIMENTAL REASONS** □ 9.98 LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 60474-1) WEA		61	21
73	**PRIMITIVE LOVE** ■ MIAMI SOUND MACHINE (Epic BFE 40131) CBS		70	66
74	**5150** ■ 8.98 VAN HALEN (Warner Bros. 25394-1) WEA		67	47
75	**AN AMERICAN TAIL** 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 39096)MCA		86	5
76	**RIPTIDE** ■ 8.98 ROBERT PALMER (Island 90471) WEA		74	65
77	**BLAH-BLAH-BLAH** 8.98 IGGY POP (A&M SP 5146)RCA		79	20
78	**KBC BAND** 8.98 (Arista AL 8440)RCA		78	15
79	**MECHANICAL RESONANCE** 8.98 TE5LA (Geffen GHS 24120)WEA		95	3
80	**WELCOME HOME** 'TIL TUESDAY (EPIC 40314)CBS		80	19
81	**THE TOUCH** ■ 8.98 ALABAMA (RCA 5649) RCA		77	20
82	**PRIVATE PASSION** 8.98 JEFF LORBER (Warner Bros. 1-25492)WEA		90	7
83	**SHIRLEY MURDOCK** SHIRLEY MURDOCK (Elektra 9 60433)WEA		100	7
84	**FAHRENHEIT** TOTO (Columbia FC 40273)CBS		82	24
85	**THINK VISUAL** 8.98 THE KINKS (MCA 582)MCA		88	7
86	**LOVE ZONE** ■ 8.98 BILLY OCEAN (Jive/Arista JL8-8409) RCA		81	42
87	**THE MONKEES THEN & NOW** □ 8.98 THE MONKEES (Arista AL9 8432) RCA		83	33
88	**CRASH** 8.98 HUMAN LEAGUE (Virgin/A&M SP S129)RCA		76	22
89	**WAREHOUSE: SONGS AND STORIES** 10.98 HUSKER DU (Warner Bros. 25544-1)WEA		113	2
90	**THE DAVE EDMUNDS BAND LIVE-I HEAR YOU ROCKIN'** (Columbia FC 40603)CBS		99	4
91	**EAT 'EM AND SMILE** ■ 8.98 DAVID LEE ROTH (Warner Bros. 25470) WEA		73	32
92	**HEARTBEAT** □ DON JOHNSON (Epic BDE 40366)CBS		84	25
93	**A CHANGE OF HEART** 9.98 DAVID SANDBORN (Warner Bros. 27479)WEA		115	3
94	**VINNIE VINCENT INVASION** 9.98 (Chrysalis BFV 41529)CBS		93	25
95	**THE JETS** 8.98 (MCA 5667)MCA		138	3
96	**THE MISSION** 9.98 ORIGINAL SOUNDTRACK FROM THE FILM (Virgin 90567)WEA		101	4
	CHARTBREAKER			
97	**READY OR NOT** 8.98 LOU GRAMM (Atlantic 81728)WEA		DEBUT	
98	**DUOTONES** 8.98 KENNY G (Arista AL8 8427)RCA		106	4
99	**BETTER THAN HEAVEN** 8.98 STACEY Q (Atlantic 81676-1)WEA		98	22
100	**PEACE SELLS...BUT WHO'S BUYING?** 8.98 MEGADETH (Capitol ST 12526) CAP		97	19

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX
Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 125 Stations

121 Stotions Reported This Week

Wolking Down Your Street
Bangles—Columbia
25 Adds

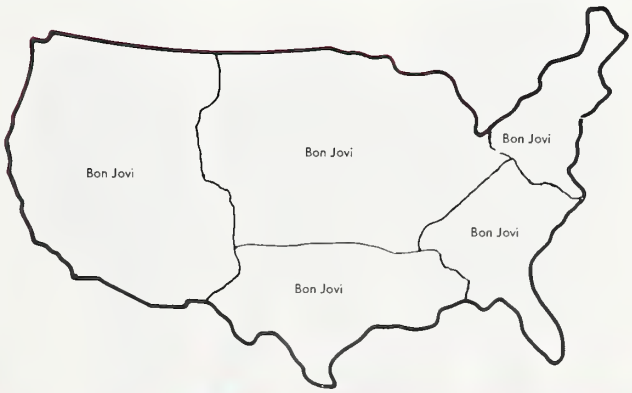
I Will Be There
Glass Tiger—Manhattan/EMI
24 Adds

I Knew You Were Woiting (For Me)
Aretha Franklin with Georgе Michael—Arista
23 Adds

Light Of Day
Borbusters—CBS Associated
18 Adds

Dominoes
Robbie Nevil—Manhattan
18 Adds

#1 SINGLES



RETAIL

Somewhere Out There
Linda Ranstadt/James Ingram—MCA

Respect Yourself
Bruce Willis—Matawn

Livin' On A Proyer
Ban Jovi—Mercury/PG

You Got It All
Jets—MCA

Keep Your Hands To Yourself
Georgia Satellites—Elektra

REQUESTS

Fight For Your Right (To Porty)
Beastie Bays—Def Jam/Columbia

Leon On Me
Club Nauveau—King Jay/WB

You Got It All
Jets—MCA

Jocob's Lodder
Huey Lewis—Chrysalis

Somewhere Out There
L. Ronstadt/J. Ingrom—MCA

ALBUM ALLEY

Tomorrow—Hugh Mosekelo—Warner Bros
Internatianolly renowned trumpeteer and vocolist Masekela returns with o brilliont, vibrant album full of Afra-beat rhythms and sociolly conscious lyrics. Recently thrust inta the limelight by jaining Paul Siman on his current tour, Masekela is capably bocked live and on vinyl by his lang-time bandmotes Kalahari. The LP is franted by the release of "Bring Him Back Hame," the single chranicling the plight af jailed activist Nelson Mandela.

Life As We Know It—REO Speedwagon—Epic
14th album fram the Midwestern quintet that has became ane of rock's mast consistent success staries. Fueled os usual by Kevin Cranin's cleor, strong vocal wark and the band's twin guitor apraach, the first single "That Ain't Love" has gotten REO aff the graund in a big way. It weighs in this week at #35 an the pap chorts, crossing aver fram its AOR beginnings.

Midnight To Midnight—Psychedelic Furs—Columbia
Lead vocalist Richard Butler is again the focus af the Furs' attock as his dork, evocative voice swirls throughout the mix. Advance single "Heartbreok Beat" is seeing solid AOR respanse and has started ta cross CHR.

CROSSOVER POTENTIAL

Never Enough—Patty Smyth—Columbia

The Right Thing—Simply Red—Elektra

Some Ole Love (365 Days A Year)—Anita Baker—Elektra

World Shut Your Mouth—Julian Cope—Islond/Atlontic

Do Ya Do Ya (Wanno Please Me)—Samantha Fax—Jive, RCA

MOST-ADDABLE

HIPSWAY

"THE HONEY THIEF"

"Combining Pop, Soul, and jangly guitars, their sound is superb, enhanced by Grahame "Skin" Skinner's sultry, soaring vocals."

Record Mirror

Cash Box Singles **46**

R & R CHR Bullet (138/20, 58%) **39**

— Big Moves in Major Markets —

WPHD (38-18), WXKS (26-21), WMMS (29-24), KDWB (37-30), KITS (17–15), KATD (22-18), Y108 (23-20), Q105 (27-24), Z93 (26-23).

COLIN JAMES HAY

"HOLD ME"

ONE OF THE MOST IDENTIFIABLE VOICES IN POP MUSIC

— 35 Top 40 stations, strong major market breakouts —

Dallas	—	KTKS
Seattle	—	KPLZ
Portland	—	KMJK

Cash Box Album Chart Debut **165**

Columbia Records

TOP 40 PLAYLIST SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Popularity Factor 12–17	18–24	25–34	34+	Station %	Request Rank	Sales Rank	Vid. Rot. Rank	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.
1	**BON JOVI**—Livin' On A Prayer—Mercury/PG	1	12	X	X	X		B5%	1	4	24	Y	1	26
2	**MADONNA**—Open Your Heart—Sire/WB	2	13	X	X	X		73%		8	6		13	33
3	**HUEY LEWIS**—Jacab's Ladder—Chrysalis	6	7	X	X	X	X	90%	5	11			12	25
4	**CHICAGO**—Will You Still Love Me—Full Maan/WB	4	16	X	X	X	X	94%	7	10	11		46	21
5	**GEORGIA SATELLITES**—Keep Your Hands...—Elektra	5	15	X	X	X		75%	10	6	1	Y	9	16
6	**JETS**—Yau Gat It All—MCA	8	13	X	X			87%	4	5	19		95	3
7	**SAMANTHA FOX**—Tauch Me—Jive/RCA	7	17	X	X			60%	11	14	32		32	11
8	**BEASTIE BOYS**—(Yau Gatta) Fight...—Def Jam/Col.	11	11	M	M			B3%	2	1	15	Y	2	15
9	**LIONEL RICHIE**—Ballerina Girl—Motown	9	13			F	F	66%		13	27	Y	16	27
10	**BRUCE WILLIS**—Respect Yaurself—Matawn	18	7	X	X	X	X	91%	8	3	13		22	3
11	**PETER GABRIEL**—Big Time—Geffen	17	14	X	X	X		90%	12	27	12		23	39
12	**JOURNEY**—I'll Be Alright...—Columbia	14	13	X	X			73%		20			43	43
13	**B. VERA & THE BEATERS**—At This Mament—Rhina	3	16	X	X	X	X	42%		12		Y	14	11
14	**RONSTADT/INGRAM**—Samewhere...—MCA	19	11	X	X	X	X	75%	6	2			° 75	5
15	**BRUCE HORNSBY**—Mondalin Rain—RCA	24	7	X	X	X	X	83%	18	18	26	Y	3	35
16	**R.F.T.W.**—Lave Yau Dawn—MCA	16	14	F	F			62%	13	16		Y	53	13
17	**JANET JACKSON**—Let's Wait Awhile—A&M	25	6	F	F			B3%	14	17	NV		7	53
18	**EDDIE MONEY**—I Wanna Ga Bock—Columbia	21	13		X	X		76%	24	19			33	26
19	**CYNDI LAUPER**—Change Of Heart—Partrait	10	14	X/F	X/F	X/F		51%		9	4	Y	28	22
20	**STARSHIP**—Nothing's Gonna...—Grunt/RCA	30	5		X	X	X	83%	9	21			—	—
21	**LUTHER VANDROSS**—Stop Ta Lave—Epic	15	16		X	X	X	49%	29	15	33		15	20
22	**BOSTON**—We're Ready—MCA	13	13	M	M	M		3B%		36	NV		8	21
23	**DEAD OR ALIVE**—Brand New Lover—Epic	26	11	X	X			75%	15	22	20		68	11
24	**GREGORY ABBOTT**—Shake You Down—Columbio	12	20		X/F	X/F	F	21%			16		31	17
25	**CINDERELLA**—Nabady's Faal—Mercury/PG	23	16	X	X			37%	16	34		Y	6	30
26	**CLUB NOUVEAU**—Lean On Me—King Jay/WB	45	3	X	X			83%	3	7			35	7
27	**EXPOSÉ**—Come Ga With Me—Arista	33	6	X	X			73%	23	23			116	Debut
28	**WANG CHUNG**—Let's Ga—Geffen	32	6	X	X			83%		29	*		64	17
29	**GENESIS**—Tonight, Tonight, Tonight—Atl.	38	3	X	X	X	X	89%	19	24			5	36
30	**EUROPE**—The Final Cauntdawn—Epic	36	6	M	M			70%	20	26	25		25	7
31	**JEFF LORBER**—Facts Of Love—Warner Bros.	34	11		X	X		51%		25			82	7
32	**CHICO DeBARGE**—Talk To Me—Gordy/Motown	2●	15	X/F	X/F			42%		35			—	—
33	**BENJAMIN ORR**—Stay The Night—Elektra	20	17		X	X	X	34%	2●	35			108	5
34	**CROWDED HOUSE**—Don't Dream It's Over—Capitol	43	7	X	X	X		59%	28	37			105	3
35	**REO SPEEDWAGON**—That Ain't Love—Epic	39	5		X	X		60%		3●			Just	Out
36	**CAMEO**—Candy—Atlanta Artists/PG	40	7	X	X			42%		28	2●		27	24
37	**BILLY IDOL**—Don't Need A Gun—Chrysalis	41	6	M	M			42%		35			30	17
38	**ROBBIE NEVIL**—C'est La Vie—Manhattan	27	20	X	X	X	X	21%			3		39	17
39	**LOU GRAMM**—Midnight Blue—Atlantic	44	5		X	X		56%		33	*		97	Debut
40	**GLASS TIGER**—Somedoy—Manhattan	28	18	X	X	X		30%					51	31

° Soundtrack * MTV—Exclusive NV—No Video Y—Yes, On Tour X—All

ON DECK

Record Rank	Title	Lst. Wk.	Tot. Wks.	Popularity Factor 12–17	18–24	25–34	34+	Station %	Request Rank	Sales Rank	Day Parts
41	**FRANKLIN/MICHAEL**—I Knew Yau Were...—Aristo	52	2					73%			—
42	**TINA TURNER**—Whot You Get...—Capital	49	4					57%		38	—
45	**BRUCE SPRINGSTEEN**—Fire—Columbia	46	5	X	X	X		24%		40	all
46	**HIPSWAY**—The Honeythief—Columbio	54	6	X	X			52%			3p-3a
48	**BANGLES**—Walking Down Yaur Street—Columbio	62	3	X				46%	22		—
49	**DURAN DURAN**—Skin Trade—Capitol	50	5	X	X			30%	21		—
50	**STEVE WINWOOD**—The Finer Things—Island	57	4					41%			—
52	**A-HA**—Cry Wolf—Warner Bros.	53	6	X	X			26%	30		6a-mid
54	**LONE JUSTICE**—Shelter—Geffen	56	7		X	X		24%			all
55	**COMMUNARDS**—Don't Leave Me This Way—MCA	59	5					23%			—
56	**SHIRLEY MURDOCK**—As We Lay—Elektro	60	6	F	F	F		29%	25	39	6a-3p
59	**ROBBIE NEVIL**—Dominoes—Manhattan	73	2					6%			—
61	**DAVID & DAVID**—Ain't So Easy—A&M	6	5		M	M		2%			—
64	**EIGHT SECONDS**—Kiss You...—Polydor/PG	69	5	X				20%			—
68	**PETER WOLF**—Come As You Are—EMI Am.		Debut					2%			—
69	**KOOL & THE GANG**—Stone Love—Mercury/PG	7	3					25%			—
70	**SAMMY HAGAR**—Winner Takes It All—Columbia	75	3					21%			—
71	**DONNA ALLEN**—Serious—21/Atco	79	3					18%			—
72	**SURVIVOR**—How Much Love—Scotti Bros/Epic	82	3					73%			—
73	**ROBERT CRAY**—Smoking Gun—Mercury/PG	80	2					23%			—

MULTI FORMAT PLAYLIST

Title	Top 40	Format Penetration Country	Urban	AC	AOR	Dance	All Format%	Comb. Ret. Rank	Req. Rank	Comments
1 **Janet Jackson**—Let's Wait Awhile—A&M	3%		96%	8%			45.7%	1	14	Still champ
2 **Jets**—You Got It All—MCA	8%		8%	93%			43.7%	5	4	#6 pop, #5 B/C
3 **Bruce Hornsby**—Mandalin Rain—RCA	83%			93%	80%		42.7%	18	18	Top 10 next week?
4 **Bruce Willis**—Respect Yaurself—Matawn	91%		79%	66%			39.3%	3	8	Hits Top 10
5 **Starship**—Nathing's Ganna...—Grunt/RCA	83%			80%	70%		38.8%	21	9	Strang stort - #20 pop
6 **Madonna**—Open Yaur Heort—Sire/WB	73%			66%		71%	35%	8		Drapping slawly
7 **Genesis**—Tonight...—Atlantic	89%			42%	75%		34.3%	24	19	LP bullets to #5
8 **Expose**—Come Go With Me—Arista	73%		67%			64%	34%	23	23	Moving well - #27 pop
9 **Sheila E.**—Hold Me—Paisely Park/WB			64%	8%		8%	31.5%			Big moves B/C -#20
10 **Franklin/Michael**—I Knew You Were...—Arista	73%		8%	8%			30.7%			Will be huge
11 **Lionel Richie**—Ballerina Girl—Motown	66%		8%	79%			30.2%	1		Stalled at #9 pop, B/C
12 **Kool & The Gang**—Stone Love—Mercury/PG	25%		8%	8%			29.2%			Only 4 weeks - #30 B/C
13 **R.F.T.W.**—Love You Down—MCA	62%			72%		31%	27.3%	16	13	Might have peaked
14 **Chicago**—Will You Still Love Me?—WB	8%			7%			27.3%	10	4	Still good phones
15 **Eddie Money**—I Wanna Go Back—Columbia	1%			31%	67%		27.3%	19	24	AC picking up
16 **Club Nouveau**—Lean On Me—King Jay/WB	3%		79%				27%	7	3	Will be Top 10
17 **Journey**—I'll Be Alright...—Columbia	73%			88%			26.8%	2		Moves to #12 pop
18 **Lou Gramm**—Midnight Blue—Atlantic	56%				93%		27.3%	33		Enters Top 40
19 **REO Speedwagon**—That Ain't Love—Epic	62%				8%		29.2%	3		Consistent
20 **Cameo**—Candy—Atlanta Artists/PG	42%		31%			70%	23.8%	28		Maves ta #5 Dance

TEST RECORDS (CONSENSUS BY REGION)

COMMENTS:

NORTHEAST

1	**MADONNA**—Where's The Party?—Sire/WB	Madonna's album cut is already getting an add at WTIC/Hartford.
2		
3		

SOUTHEAST

1	**GREG ALLMAN**—I'm No Angel—Epic	Added at 195 in Miami—Getting hot AOR attention.
2	**FARRENHEIT**—Fool In Love—Warner Bros.	Straight ahead rock & roll added at Z93/Atlanta.
3	**JODY WHATLEY**—Looking For A New Love—MCA	Former lead singer of Shalimar crossing at WAPE—#15 bullet on B/C this week.

SOUTHWEST

1	**GENUINE PARTS**—Did It Feel Like Love—Atlantic	KITY/San Antonio adds this new dance tune.
2	**COMPANY B**—Fascinated—Atlantic	New band gets added at KITY—they are #1 at KPOW in Miami.
3	**POISON**—Talk Dirty To Me—Enigma	KTKS/Dallas listened and added.

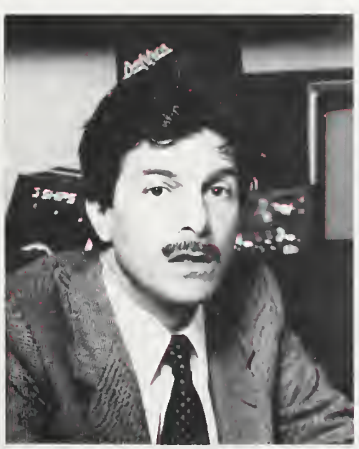
MIDWEST

1	**MADONNA**—Where's The Party—Sire/WB	The party is starting at WNCI/Columbus and WBBM/Chicago.
2	**NEW ORDER**—Bizarre Love Triangle—Qwest/WB	Showing up at WYTZ/Chicago.
3	**WORLD PARTY**—Ship Of Fools—Chrysalis	Finally showing up in the SW at WRQN/Toledo.

WEST

1	**PSUEDO ECHO**—Living In A Dream—RCA	KZZU/Spokane has added this dream-like dance tune.
2	**KENNY G**—Songbird—Arista	Added at KHTZ/Reno - for a jazz instrumental change of pace.
3	**KIM WILDE**—You Keep Me Hanging On—MCA	Dance remake of the 1966 #1 hit by the Supremes—added at KCPX/Salt Lake City.

HIGH PRIORITY



DAVE URSO
Elektra

Simply Red's "The Right Thing" just arrived at radio 2/12. PD's and MD's at Top 40 radio are embracing this with both arms. We expect to have a very big week and a huge upcoming **Simply Red** situation.
Starpoint's "He Wants My Body" feverishly at the Top 40 level and we are going to do everything we possibly can to make this a very big crossover record.
Howard Hewett "Stay" — With Howard we already have a huge foundation at R&B and Urban level, and we're working very hard at Top 40 radio to acquire the same success.

PROFILES

PETER ASHER

Peter Asher. Awarded producer of the year honars at the 1978 Grammy awards. Honored as the only manoger/producer to ever oppear an the cover of Rolling Stane mogozine (when he wos nomed "Producer of the Year" by both critics and readers alike). As a child, Asher faund himself with o successful octing career, appeoring in several film and television projects. He later grovitated to pop-idol stotus as half the recording duo known as Peter & Gardan (Woller), together they chalked up nine top 20 records, (including the #1 hit af 1964 "A World Without Lave," penned by Paul McCortney). In 1968, McCortney appointed Asher head af A&R for the Beatles' ill-fated Apple Record label, (it was during his time there he discovered and signed o young artist by the nome of James Taylor). To his credit, Asher has been owarded well aver 20 gold albums ond aver o dozen plotinum olbums.

As a producer, Peter Asher hos been responsible for countless top 40 hit singles. As o manoger, he has guided the coreers of such stellar perfarmers as Linda Ronstadt, James Taylor, and Joni Mitchell. Asher has the distinction of maintaining unusually long-term relotion ships with his clients, a rare trait in the music industry. There is strang friendship, devotion, and most importantly, trust between Peter ond his clients. Undoubtedly, his coreer as o performer had much to do with this phenomenon, as he is able to relate to ond appreciate all situotions ond problems an artist foces. Asher explains, "I reolized the ather day James and I are 18 years together now, when we actually get to 20 yeors - God knows, it's stronge. We're still friends ond we still trust eoch other. With James, this lost olbum ond his next olbum he's producing himself - thot's something that he's olways wonted to do, before thot he did o couple of olbums with Lenny (Woronker) ond Russ (Titlemon) which were very good too. The production relationship, while still strong hos not been o continuous one - the monogement relotionship of course hos to be. You can't olternote."

Beginning in 1974, he begon monoging the coreer of o then un-estoblished ortist nomed Lindo Ronstodt. The portnership went on to become one of the most celebrated ortist-monoger relotionships in the business. Together, the two went on to conquer olmost oll types of music over the spon of her coreer - country-rock, rock, light opero, ond Americon standords (three olbums recorded with the late Nelsan Riddle ond his orchestra). In recent yeors, Asher hos odded to his roster new clients Joni Mitchell, former Go-Go's bassist Jone Wiedlin, a new and developing oct, The Williom's Brothers (whose Warner Bros. debut LP should be out soon), ond a praposed olbum with Elektro oct 10,000 Maniacs.

How did a farmer child octor ond teen pop idol gravitote to became one of the most sought after praducer/monagers in the business? "Production come first octuolly. A friend of mine, Poul Jones, who used ta sing with Manfred Monn bock in the 'Do Woh Diddy' days was moking o solo record, and he asked me if I wonted to produce, so I did. I've always been interested in the praduction side of our (Peter & Gordan's) records. And then Paul McCortney opprooched me and asked me if I wonted to work for Apple and produce for them, sa I did. And then with Jomes Toylar - I found him the same time I got the job ot Apple - we simultoneously went to the label, ond I produced his first album there. Then when he left Apple, . . . it was cleor thot we needed monagement. I did it really because we didn't know who else ta get to do it ond because I thought I had o fair ideo of how to da it, if only on the bosis of things that hod been done wrong for us ond what had worked ond hadn't worked. And I had a lot of friends thot I could ask odvice of, so thot's when I started monagement."

Asher insists, though, thot in no way does he miss the ideo of recording or performing, "I don't know which I prefer, manoging ar producing - but I don't miss performing ot oll. I miss singing sametimes and I still sometimes end up singing on the records I make, singing harmonies ond stuff . . . I don't miss working on the stoge ot oll. But like most things if yau don't practice all the time yau're nat as good as you wish you were."

The 1970's, although unquestionably one of the industries mast profitable periods, were extremely turbulent far many recording artists. Scores of performers wha continuously topped the charts during the decade, foiled to cross over successfully into the 1980's. With this in mind, one wonders why Ronstadt, Taylor, ond Mitchell (undoubtedly three of the biggest stors af the era) not only successfully mode the cross - but crassed retoining their enarmous success and popularity. Asher expounds, "Because, ultimately, they're the best of their breed . . . I think they're survival is predicated on the foct that they not only 'were very good' but 'are very goad'. And if you go ond see o Jomes Taylor concert, or if you ga ond buy o Joni Mitchell album, or you listen to Lindo sing now, it's as impressive if not more sa in many coses - ond as entertaining in the musicol sense thon it ever wos before, thot's why people still poy to see them. . . . I meon, I would love to put it down to brillionf manogement - ond certoinly, monogement hos something to do with it . . . "

Late in 1983, Asher ond Ronstodt took the industry by storm by releosing on olbum filled entirely with Americon stondord torch songs from the 20's - 50's, oppropriotely titled "Whot's New." The LP was recorded enlisting the oid of fomed conductor Nelson Riddle (Fronk Sinotro, Ello Fitzgerold) ond his orchestro, who odded lush orrongements to Ronstodt's crisp vocols. In the eyes of olmost all the industry, the olbum wos deemed to be a commerciol ond finonciol flop. "I can't (exploin the LP's success) . . . I meon, I was among the people who were very nervous obaut how it would do. Lindo wos really the only person who hod ony confidence in it - and her confidence wos bosed really on the foct thot she knew she wanted to sing those songs. Her life is based around songs she wants to sing. She knew she wonted to sing them, ond ance we met Nelson we knew thot's how we wonted to do it." Whot emerged from the venture was one of the top selling albums of the yeor. Reaching the top 5 an the Cash Box chorts, and triggering the creotion af two successful follow-up albums: 1984's "Lush Life" and 1986's "For Sentimental Reosons," both recarded with Riddle, (who possed owoy in October of 1985).

Currently, Ronstadt is enjoying some pop single chort success with o recently recorded (Asher produced) duet with James Ingram. The tune is "Samewhere Out There," a ballad from Steven Spielberg's fully animated feature film "An American Tail." The song was released in November of 1986 to instant A/C chort success. Recently, due ta strong oirplay, heovy requests, and steadily growing soles, the song has been rocketing it's way up the pop chorts (#14 bullet this week). Asher excitedly admits that the tune is " . . . shoping up to be an honest-to-God hit." He explained the decision to record the tune, "I liked the sang a lot ond thought thot if we could get the right kind af dramo into it, it could be a reolly big hit. And bollads, when they ore hits, tend to be big hits . . . I'm still dreaming that it could be a number one recard, only time will tell - it's loaking very positive." He continued, "I was worried whether the seriaus rock ond rall stations would ploy it . . . but when we started ta get WLS & WMMS ond then KIIS - I thought 'yeah, we're happening now.' (laughs)."

Recently completed ond set for release sometime in March is the long-awoited "Trio" album. Consisting af Ronstadt with Dolly Partan ond Emmylou Harris, it contains traditional country sounds. The LP hos been literolly years in the making but the project wos put an the back burner. The first single - an unusual cover af the Phil Spector penned classic "Ta Know Him Is To Lave Him" has just been released and is obtaining strong Cauntry attention. It remains to be seen if the moterial hos the strength to cross CHR, but the possibility seems extremely pramising, if not just for the stellar line-up of the perfarmers and the quality of the recarding. This LP marks the first time Asher and Ronstadt hove not worked together on a commercially released full-length LP as artist and praducer since 1974. Asher feels

ASHER with JANE WIEDLIN

that the albums praducer, renowned recording engineer George Massenburg, was the best condidate for the project os he stated, "George produced it, who's the engineer ond olso very knawledgeable obout that sort of music. He's the best recorder of acoustic music in the world."

Not long ogo, Peter began manoging ex Go-Go Jane Wiedlin, the first member ta depart before their eventuol disbandment. "I met her when the Go-Go's were auditianing managers. When Jane left (the band), she hod previausly left that meeting with o favaroble impression, . . . she came back and said she was leaving the graup and would I be interested in monoging her - I said 'yes' becouse I reolly liked her vaice ond her songs." Her first salo effort, simply titled "Jane Wiedlin" garnered some strong critical response os well os being a foirly mojar radio hit in Los Angeles. Although not a hit album by usual industry standards, the LP proved Jone's tolent as o singer os well os the reputotion she estoblished for herself as a top-notch songwriter and fine musician. The single far "Blue Kiss" hod also garnered favorable reactions in Wiedlin's native Los Angeles. "The first olbum, as you know, didn't do very well. I wos certain thot we had o hit single with "Blue Kiss," and we sort of almost did and then it sort af toppled aff and it wasn't. It was a hit here in L.A. - everyone here wos congratuloting us - no one knew that only L.A. wos playing the record (laughs). She didn't tour, but I don't think thot's why the single didn't make it - I don't know what hoppened. I meon, somewhere between I.R.S., me, the record . . . we dropped the ball. Because it reolly looked and showed every sign af being o hit, we gat KIIS the first week out." Wiedlin has since chonged labels - from I.R.S. ta EMI America. There ore high hopes for the new album (due aut this spring) - and a stellar producer is planned to direct the sessions, (although nothing had been finolized by press time).

Perhaps Asher's success is based on the fact thot he is completely 'an the line' with his clients, ". . . becouse everyone responds to being talked ta in o rotional, adult manner. I think the mistake people moke is when they talk to artists - you know, talk down to them in sameway or don't tell them exactly what's going on, or paint o brighter picture than reolity. If the record's o flap, soaner or loter you're going to have to tell somebady it's a flap - yau can't keep soying 'don't worry, everything's great' - uh-oh, (laughs)."

In recent months, radio oirwoves have become inundated with a strong resurgence of Classic rock, o farmulo thot hos proved successful (especiolly in the Los Angeles market, where KLSX, one of the pioneers in progromming the sound, resides). Some of the most frequently ployed artists include Ronstodt, Toylor, ond Mitchell - how does Asher feel obout this resurgence of 70's music? After oll, much of the music he wos responsible for - is currently enjoying extremely strong oirploy once ogoin. "It's kind of odd, you know? But you kind of find yourself quite liking it when you heor it. I meon anything thot gets new product off the rodio is not o good thing - ond I'm not reolly sure if it's doing thot or not, whether it's in oddition or if it's blowing out some new bonds from getting oirploy. . . . if you hit a classic rock stotion, you poss it by ond it's playing one of your favorites - then it's greot. But, I don't think I would wont to listen to it for very long." Asher finds himself listen-

(continued on following page)

ON THE CIRCUIT

. . . In the continuing saga af AOR - **KMET**/ Los Angeles . . . following the funeral of its 19 yr. old call letters, KMET has been reincarnated os **KTWV** ar **94.7 "The Wave."** These new letters are accomponied by an extremely original odult contemporary format af "Music far a New Age." This includes a composite af New Age, mellow jazz, and various soft pap artists. Vaid af D.J.'s, The Wave is running short 15-60 secand vignettes every quarter haur, with actars doing yaur run af the mill James Garner - Mariette Hartley type af banter. . . . cute, but I have na idea who the artist is that I've just heard. Okay, I recagnize Phil Collins, and that's Michael Franks and, yes, Miles Davis (I'd know that trumpet anywhere), but what was that other tune in between? It's great programming for reloxing music, but it doesn't help in the breaking of any new artists. Isn't thot suppased ta be ane functian of radia? Cauld this be radio of the 21st century? Only the Arbs will tell . . .

. . . In the wake of their recent dismissal fram thot histaric AOR statian **KMET**, the D.J.'s are planning to stick tagether. Their first event is a benefit cancert entitled **"A Night At The Met"** to benefit a very warthy cause: Los Angeles' homeless. It will take ploce on Feb. 23 at Hollywaad's Palladium. The magnificent seven **Cynthia Fox**, **Jim Ladd**, **Pat "Paraquat" Kelly**, **Rick Lewis**, **David Perry**, **Rick Scarry** and **Jack Snyder** (ar" The Bond") will hast. Scheduled to perform are **Ozzy Osborne**, **REO Speedwagon** and **Heartbreakers** as well as Gary Myrick, Rabert Fleischmann, Earl Slick, Jae Walsh Band and Waddy Wachtel! Definitely a HOT shaw - be there, or be samewhere else . . .

. . . Live theatre. Yeah, it's still out there ond it's trying ta reach more of a mainstream audience by utilizing radia. **Audio Environments Inc.**, in canjunctian with **RCA Red Seal**, are offering radia listeners the chance ta win a trip ta see an apera performance of their chaice at the Houstan Grand Opera, RCA recordings af **George Gershwin's** Pargy and Bess, and tickets ta local Pargy and Bess performances. Says **Ken Berry**, of the Houstan Grand Opera, "Peaple seem mare willing ta embrace Pargy and Bess taday than they were 10 yeors aga. The demond for tickets in mast markets has already proven tremendaus." Next, **Livewire Entertainment** and **MCA Records** hove united ta send lucky listeners ta the U.S. debut of the hit Landan musical "Storlight Express"by **Andrew Lloyd Weber**. They will be tronsported ta N.Y.C. ta view the opening at Braadway's historic Gershwin Theatre. Statians fram 11 majar markets are participating; KKBQ/Houston, KMEL/San Fronsisca, KVIL/Dallas, WGCI/ Chicaga, 94Q/Atlanta, KJLH/Los Angeles, WMMS/Clevelond, WXKS/Bastan, WAVA/ Washington D.C., WBSB/Baltimore and WUSL/Philadelphia.

Krista Waite

JAMMIN'—*Michael J. Fax recently made his virgin appearance as a rack & raller in Cleveland, truly the hame of rock. He jumped anstage ta help Joan Jett and her beloved Blackhearts encare their WMMS Appreciation Day show with "Light Of Day" and "Crimsan And Claver." Pictured backstage ot the shaw, (presented ta thank listeners for voting them the #1 station for the eighth straight year,) are (l-r): Lonnie Gronek, WMMS General Manager; Ray Andersan, Sr. V.P. Morketing CBS Records; Kid Lea, WMMS Ops. Manager; Fax; Jae Isquith, Assac. Directar AOR Pramation CBS Records; Miss Jett; Steve Leber, Jet Lag Productions; "Light Of Day" directar Paul Schrader; Walter Winnick, V.P. National Promatian Epic Records; Tany Martell, V.P. & General Manager CBS Assoc. Labels; and Jae Carrall, Pramation Director, Epic Records.*

SIGNIN'—Z-100's Greatest Hits, *a sequel ta the 1983 first edition, was recently releosed ond the entire Zoo Crew stopped by Sam Goody's in New York ta sign their names far adoring fans. Standing (l ta r): Ken Antanelli, Regianal Mkt. Directar , Arista; Sam Goody's Don Bergenty (Stare Manager); Ken Ohstad (District Manager); Foster Grimm (Merchandise Manager); and Carla Maenza (Management Trainee); Larry Feldstein, RCA Distribution; Rhonda Foreman, RCA Field Merchandiser; and Manty Lipman, Mkt. Assistant, Arista. Sitting (l ta r): Z-100 Zoo Crew's Scott Shannon (PD), Jack Murphy, Claire Stevens, Janathan B. Bell, and Coptoin Kevin.*

Asher *(continued from preceeding page)*

ing mastly ta KCRW, a Las Angeles based public-sponsored radio station " . . . which plays stuff you don't hear anywhere else, completely weird stuff. Otherwise I drift araund and listen to a little af each thing."

The state af 1980's tap 40 is naticably different than anything af decades past, the airwaves have been inundated with a sound that Asher describes as 'Thumpa Thumpa' (though he admits to liking much of what is being programmed, citing the praductian genius af Jimmy Jam and Terry Lewis os well as recent releases by artists as diverse as Rabbie Nevil ta Warld Party.) ". . . ane after anather I find that I can't listen to o Top 40 station for that long, and thot's why I think samething like the Lindo/Ingram record is kind of a relief. Because there is a paint where 'thumpa-thumpa' starts to get yau down. . . It makes mare sense when your on the dance flaar, but when your just sitting in the car, I find I get o bit fed up with them. Even though the Janet Jacksan record's great and this record's great, ane after another they get ta me. Sa that's what annoys me about current Tap 40. Whot I lave about it are the saunds everybody's getting and the praductian values and stuff are sa fantastic. . . . sa as a producer there's always great stuff ta steal by listening to all those records."

Asher is currently caught up in an unusual sart af generation gap, managing two diverse female artists, who, presently, oppeal to almost appasite age groups. Ronstadt, although once extremely papular with nearly everyane has naw sart of limited herself with her recent material. And Wiedlin, wha, although she daes not limit herself with her music, is knawn mastly by a predaminantly yaunger crowd becouse af her wark with the Go-Go's. What difference does Asher find in managing such diverse acts? "Jane is anxiaus ta da mare all the time, she likes to be busy all the time - we're setting up the album, she just gat anather part in a mavie. She's dane a few small parts in mavie's and we're trying ta get bigger anes. She likes to wark all the time. . . Linda laves ta sing, and she actually ends up working a lat because she daes sa much reseorch an her awn. Eventuolly we're doing this album of Mexican rancheras, these mariachi sangs - that's going ta happen. She studies the music a lat, she's going to ga ta language school for a manth ta perfect her Spanish accent, so she does o lat af stuff. But at the same time it's nat the same kind of poce os someone thot wants to ga aut on the raad, which she doesn't want to do. We'll see less Lindo concerts, she'll da same but there wan't be any twa manth taurs. She hos a mare settled life, she's got o house thot she loves, she's got animals, yau knaw what I mean - sa it's different becouse she's gat different priorities. Whereas Jane is at the stage where she wants a hit record. . . which it why I like managing her. Sa it's different, between someone who hos achieved a great deal - and wants ta achieve mare, but at a mare leisurely poce. And someone who's saying 'I want to go far it naw.' But persanality-wise there aren't any real huge differences."

Any plans far Linda ta da mare rack & roll? "I dan't see her daing any out-ond-out rock and rall again. But that daesn't af caurse preclude, as the duet indicates, pap records - records that are on the chart and peaple buy. Sa it daesn't mean in any sense that oll her records will have some limited or particular appeal. But I dan't see her singing "Heat Wave" a whale lot more." Does he find that Ronstadt's label is, ta put it mildly, 'pulling their hair aut' when it comes ta her unusual recording ideos? "I think there are ather things that might thrill them mare than an olbum af Mexican roncheros, . . .but they basically trust her instincts. Bab Krasnow ot Elektra has olways been tremendously supportive of the fact that Linda knaws whot she wants ta da - ond will, bosically, help her do it right and get it sold. The duet is, in a sense reassuring ta everybady thot she still cleorly has the ability, we hoven't made a pop record in years, ond she went and did ane and it's a hit - sa thot's greot. So it meons thot oll the options ore open."

Recently, Asher formed a partnership with lang-time friend ond associate Barry Krost. He explained, "We decided to expand a bit, and, as yau knaw, I naw have this partnership with Barry Krast, who hos film octars ond television actors and directars, etc . . . He's maving in here next month, right now he's still in his affice up the raod. We decided that between the two of us, we were in the pasition to take an a few extra projects and odditianol things. Mostly I've tried to keep it small, because I thaught that the clase relatianship that I have with everybody wos important. We're apen ta the idea af adding same additianal people, but not more than we can ultimotely handle. Barry and I have been friends forever - as I soid, he's in the film ond television side, he knows everyone in the film business ond daes very well in it. He used ta be in the music industry, he used to monage Cot Stevens, before Cat Stevens became a Maslem and quit (the music industry). So we decided thot by farming a partnership we would be in the position to offer o wider range of services, we caver every area. Sa, even thaugh I know about the film business ond he knaws about the record business, it's still true to soy thot he con get the heod of the studio an the phone much more easier than I can - ond I con get the head of the record company easier thon he can. A lat af this business is contacts, as you know. All those odditional contacts seemed like o helpful idea. So that's why we sort of ralled things into ane and looked far some new clients thot we reolly felt strongly obout. That's what we're in the business of doing."

Tom De Savia

PLAY BY PLAY

EAST

Q100 (WQQQ)
Allentown, PA
Bryan Geronimo-PD/MD
#1 Bon Jovi
ADDS
Exposé
Genesis

B-104 (WBSB)
Boltimore, MD
Steve Kingston-PD
#1 Chicago
ADDS
Hipswoy

WCIR
Beckley, WV
Bob Spencer-PD
Ann Kelly-MD
#1 Chicago
ADDS
Gloss Tiger
Europe
P. Wolf
REQUESTS
Chicogo
Club Nouveou
B. Hornsby

KISS 108 (WXKS)
Boston, MA
Sonny Joe White-PD
Susan O'Connell-MD
#1 Journey
ADDS
Gloss Tiger
P. Wolf
Club Nouveou
Duron Duron
Survivor
H. Alpert
Borbusters
REQUESTS
'Til Tuesday
Bon Jovi
Deod or Alive

KISS 98 (WKSE)
Buffolo, NY
Scott Robbins-PD
Boom Boom Connon-MD
#1 Jets
ADDS
G. Abbott
Borbusters
Kool & The Gong
Gloss Tiger
Survivor
REQUESTS
Jets
H. Lewis
P. Gobriel

103 WPHD
Buffolo, NY
John Hoger-PD
Mindy Michoels-MD
#1 Bon Jovi
ADDS
R. Croy
P. Wolf

KC 101 (WKCI)
New Hoven, CT
Stef Rybok-PD
#1 Bon Jovi
ADDS
E. Money
S. Murdock
R. Nevil
P. Wolf
REQUESTS
Bon Jovi
Beostie Boys
B. Willis

Z100 (WHTZ)
New York, NY
Scott Shonnon-PD
Fronkie Blue-MD
#1 Bon Jovi
ADDS
Deod or Alive
REQUESTS
Bon Jovi
Beostie Boys
P. Lekokis

106FM (WBLI)
New York, NY
Bill Terri-PD
Ruth Tolson-MD
#1 Bon Jovi
ADDS
E. Money
S. Murdock
Fronklin/Michoel
REQUESTS
Bon Jovi
Jets
Stocey Q

98 WCAU
Philodelphio, PA
Scott Wolker-PD
Glen Kolino-MD
#1 Georgio Sotellites
ADDS
Gloss Tiger
P. Wolf
Crowded House
Rott
Borbusters

B94 (WBZZ)
Pittsburgh, PA
Nick Ferroro-PD
Lori Compbell-MD
#1 Bon Jovi
ADDS
P. Gobriel
Europe
Comeo
S. Winwood

RI104 (WERI)
Providence, RI
Jonothon Monk-PD
#1 H. Lewis
ADDS
A. Boker
Borbusters
REQUESTS
Bon Jovi
Georgio Sotellites
Deod or Alive

92 PRO FM (WPRO)
Providence, RI
Tom Cuddy-PD/MD
#1 Bon Jovi
ADDS
Bongles
S. Winwood
Eight Seconds
Freddie Jockson
Survivor
H. Alpert
REQUESTS
B. Willis
Georgio Sotellites
Bon Jovi

98 PXY (WPXY)
Rochester, NY
Tom Mitchell-PD
#1 Bon Jovi
ADDS
S. Winwood
REQUESTS
Club Nouveou
Bon Jovi
Europe

WMJQ
Rochester, NY
Tom Messner-PD
#1 Bon Jovi
ADDS
Exposé
Crowded House
Fronklin/Michoel
Bongles
R. Nevil
REQUESTS
Bon Jovi
Genesis
Club Nouveou

WGFM
Schenectody, NY
Michoel Neff-PD
Tom Porker-MD
#1 Bon Jovi
ADDS
Stocey Q
Borbusters
Gloss Tiger
'Til Tuesdoy
P. Wolf
REQUESTS
Bon Jovi
Beostie Boys
Exposé

WNTQ
Syrocuse, NY
Dovid Loird-PD
Gory Dunes-MD
#1 H. Lewis
ADDS
Bongles
Kool & The Gong
Survivor
P. Wolf
Gloss Tiger
REQUESTS
H. Lewis
P. Gobriel
B. Willis

B 106 (WBMW)
Woshington, DC
Morty Dempsey-MD
#1 Bon Jovi
ADDS
T. Turner
Lone Justice
Hipswoy
B. Idol
REQUESTS
Bon Jovi
Beostie Boys
G. Medeiros

Q 107 (WRQX)
Washington, DC
Chuck Morgon-PD
Pom Trickett-MD
#1 Bon Jovi
ADDS
Rott
C. DeBurgh
Deod or Alive

94Q (WQXI)
Atlonta, GA
Jim Morrison-PD
Jeff McCarthy-MD
#1 Bon Jovi
ADDS
Simply Red
P. Smyth
C. DeBurgh

Z 93 (WZGC)
Atlonta, GA
Bob Case-PD
Lindsey Burdette-MD
#1 Bon Jovi
ADDS
C. DeBurgh
R. Nevil
P. Smyth
Simply Red
Forrenheit
REQUESTS
Beostie Boys
Club Nouveou
Bon Jovi

KHFI
Austin, TX
Borry Koye-PD
Selby Edwords-MD
#1 H. Lewis
ADDS
Survivor
P. Wolf
Gloss Tiger
REQUESTS
H. Lewis
Bon Jovi
L. Vondross

WFMF
Boton Rouge, LA
Rondy Rice-PD
Johnny Ahysen-MD
#1 Bon Jovi
ADDS
S. Winwood
REQUESTS
Bon Jovi
Club Nouveou
S. Fox

KZZB
Beoumont, TX
Chris Boker-PD
J.J. Jockson-MD
#1 L. Richie
ADDS
Crowded House
A-Ho
Hipswoy
Bongles

WAPI
Birmingham, AL
Kevin McCarthy-PD
Jimbo Wood-MD
#1 Bon Jovi
ADDS
Club Nouveou
Rott

KXX106 (WKXX)
Birminghom, AL
Tom Scott-PD
Cotfish Jim Prewitt-MD
#1 Bon Jovi
ADDS
Georgio
Communords
S. Murdock
REQUESTS
Jets
Jonet Jockoson
P. Gobriel

SOUTH

95 X (WSSX)
Charleston, SC
Brian Phillips-PD
Dave Allen-MD
#1 H. Lewis
ADDS
Franklin/Michael
Glass Tiger
REO Speedwogon
A-Ho
Eight Seconds
REQUESTS
Club Nouveou
Beostie Boys
Georgio

WBCY
Charlotte, NC
Jock Doniel-PD
Mork Summers-Asst.PD
#1 Chicogo
ADDS
L. Gromm
Jonet Jockoson
P. Wolf
P. Smyth
Gloss Tiger
REQUESTS
Club Nouveou
Bon Jovi
Storship

WROQ
Chorlotte, NC
Reggie Blockwell-PD
Chris Willioms-MD
#1 Cinderello
ADDS
S. Winwood
P. Smyth
Rott
Gloss Tiger
P. Wolf

WSKZ
Chottonoogo, TN
Scott Chose-PD
Joy Scott-MD
#1 Bon Jovi
ADDS
Club Nouveou
Crowded House
Gloss Tiger
Hipswoy
P. Wolf
Borbusters
REQUESTS
Bon Jovi
H. Lewis
P. Gobriel

WNOK
Columbia, SC
Leo Windham-PD
Robin King-MD
#1 Bon Jovi
ADDS
Gloss Tiger
Pretenders
Borbusters
Freddie Jockson
REQUESTS
Bon Jovi
Club Nouveou
Storship

KISS 106 (KTKS)
Dollos, TX
Kevin Metheny-PD
Marcy Guckian-MD
#1 Bon Jovi
ADDS
P. Wolf
Borbusters
Poison

KEZB
El Poso, TX
Ron Haney-PD
Cat Simon-Asst.PD
#1 Bon Jovi
ADDS
Franklin/Michoel
Genesis
J. Lorber
Beostie Boys
Barbusters
Europe
REQUESTS
Bon Jovi
Deod or Alive
P. Gobriel

97.1 KEGL
Fort Worth, TX
P.J. Olsen
#1 Chicogo
ADDS
P. Wolf
REQUESTS
Chicogo
B. Orr
H. Lewis

WANS
Greenville, SC
Tommy Smith-PD
#1 Bon Jovi
ADDS
Europe
A-Ho
Survivor
REQUESTS
Beostie Boys
Bon Jovi
Chicogo

93 Q (KKBQ)
Houston, TX
John Londer-PD
#1 Bon Jovi
ADDS
Comeo
Stocey Q
REQUESTS
Bon Jovi
Beostie Boys
Europe

POWER95 (WAPE-FM)
Jocksonville, FL
Bill Cohill-PD
Kondy Klutch-MD
#1 Bon Jovi
ADDS
Bongles
P. Gobriel
J. Whotley
REQUESTS
Club Nouveou
S. Murdock
Beostie Boys

WQUT
Johnson City, TN
Morc Potter-PD
Steve Toylor-MD
#1 Bon Jovi
ADDS
Gloss Tiger
Club Nouveou
Fronklin/Michoel
P. Wolf
Dovid & Dovid
REQUESTS
Bon Jovi
Georgio Sotellites
H. Lewis

WLRS
Louisville, KY
Rockey Knight-PD
Lisa Lyons-MD
#1 Bon Jovi
ADDS
Jets
Club Nouveou

B104 (KBFM)
McAllen/ Brownsville, TX
Michael Cruz-PD
J.J. Montana-MD
#1 Five Stor
ADDS
P. Gobriel
REQUESTS
Five Star
B. Willis
Nocera

95 INZ (WINZ)
Miami, FL
Gabe Baptiste-PD
Mark Shan-MD
#1 Bon Jovi
ADDS
Borbusters
Boston
Kinks
G. Allmon
D. Edmunds

Y100 (WHYI)
Miami, FL
Rick Stocy-PD
Tony Novia-Asst.PD
Frank Amadeo-MD
#1 Bon Jovi
ADDS
H. Alpert
R.F.T.W.
Survivor

WWKX
Noshville, TN
Bobby Cook-PD
B.J. Horris-MD
#1 Chicogo
ADDS
Fronklin/Michoel
G. Abbott
G. Medeiros
REQUESTS
Bon Jovi
Ronstodt/Ingrom
Club Nouveou

WYHY
Noshville, TN
Mike St.John-PD
Tom Peoce-MD
#1 Bon Jovi
ADDS
Run D.M.C.
B. Willis
T. Turner
Hipswoy
R. Nevil
L. Gromm
REQUESTS
Bon Jovi
Georgio Sotellites
Run D.M.C.

B97 (WEZB)
New Orleans, LA
Shodow Stevens-PD
Joey Giovingo-MD
#1 Bon Jovi
ADDS
P. Smyth
Crowded House
S. Winwood
Gloss Tiger
REQUESTS
Club Nouveou
Beostie Boys
Exposé

WRNO FM100
New Orleans, LA
Mike Costello-PD
Woyne Watkins-MD
#1 Bon Jovi
ADDS
Bongles
Borbusters
Rott

WNVZ
Norfolk, VA
Chris Baily-PD
Mary Ann Rayment-MD
#1 Chicogo
ADDS
Gloss Tiger
D. Allen

97 STAR (WGH)
Norfolk, VA
Sheldon Borgelt-Acting PD
Doc Michael-MD
#1 Chicogo
ADDS
Bongles
R. Croy
P. Wolf
REQUESTS
Chicogo
Bon Jovi
S. Fox

Y106 (WHLY)
Orlondo, FL
Jerry Cogle-PD
#1 Bon Jovi
ADDS
H. Hewett
REQUESTS
P. Lekokis
Bon Jovi
Beostie Boys

WRVQ
Richmond, VA
Jim Payne-PD
#1 Bon Jovi
ADDS
P. Cetero
D. Holl
R. Nevil
Run D.M.C.
REQUESTS
Bon Jovi
Jets
S. Fox

KTFM 103
San Antonio, TX
Bill Thormon-PD
#1 Bon Jovi
ADDS
Genesis
D. Allen
Bon Jovi
Modhouse
REQUESTS
Bon Jovi
W.C. Wrecking Crew
Beostie Boys

KITY
Son Antonio, TX
Rick Upton-PD
Elvis Duron-MD
#1 P. Lekokis
ADDS
Genuine Ports
Compony B
G. Medeiros
Rott
H. Alpert
R. Croy

Q105 (WRBQ)
Tompo, FL
Mason Dixon-Op.Mgr.
Bobby Rich-MD
#1 Jets
ADDS
R. Croy
Rott
Comeo
REQUESTS
Jets
Bon Jovi
Beostie Boys

WKZL
Winston/Solem, NC
Horry Lyles-PD
Don Joseph-MD
#1 Bon Jovi
ADDS
Fronklin/Michoel
L. Gromm
REQUESTS
Ronstodt/Ingrom
Bon Jovi
Jets

WEST

KPKE
Denver, CO
Doug Erickson-Op.Dir.
Dee Ann Metzger-MD
#1 Bon Jovi
ADDS
Fronklin/Michoel
G. Medeiros
R. Nevil
P. Gobriel
REQUESTS
Bon Jovi
Beostie Boys
S. Fox

KRXY
Denver, CO
Marc Bolke-PD
Todd Cavanah-MD
#1 H. Lewis
ADDS
S. Winwood
Club Nouveou
Bongles
REQUESTS
H. Lewis
Storship
Crowded House

KYNO-FM
Fresno, CA
Sue Ryan-PD
Rich Cartter-MD
#1 Bon Jovi
ADDS
Club Nouveou
Kool & The Gong
Europe
R. Nevil
REQUESTS
Beostie Boys
Beostie Boys
Ron & D.C. Crew

KLUC
Las Vegas, NV
Jerry Dean-PD
Scott Campbell-Asst.PD
Jay Taylor-MD
#1 G. Medeiros
ADDS
Fronklin/Michoel
Survivor
Chino Crisis
R. Nevil
Bongles
Borbusters
REQUESTS
Duron Duron
Beostie Boys
G. Medeiros

KIIS-FM
Los Angeles, CA
Steve Rivers-PD
Gene Sandbloom-MD
#1 Bon Jovi
ADDS
S. Murdock
Georgio
REQUESTS
Run D.M.C.
Club Nouveou
Bon Jovi

KZZP
Phoenix, AZ
Guy Zapolean-PD
Kevin Weatherly-MD
#1 Bon Jovi
ADDS
D. Allen
Bongles
Rott
Kool & The Gong
Simply Red
Atlontic Storr
REQUESTS
Beostie Boys
Bon Jovi
P. Lekokis

Z100 (KKRZ)
Portland, OR
Gary Bryan-PD
Sean Lynch-MD
#1 Jets
ADDS
L. Gromm
S. Winwood
Bongles
Dovid & Dovid
R. Nevil
C. DeBurgh
Borbusters
REQUESTS
Jets
Bon Jovi
P. Gobriel

KMJK
Portland, OR
Jon Barry-PD
#1 Jets
ADDS
Comeo
Crowded House
Bongles
R. Nevil
Modonno
Loislo Bonito

KHTZ-FM
Reno, NV
John Clay-PD
"The Ninja"-MD
#1 Chris DeBurgh
ADDS
T. Turner
Bongles
Dovid & Dovid
G. Medeiros
Run D.M.C.
Kenny G
Time Code
REQUESTS
B. Bodenov
Beostie Boys
Bon Jovi

FM 102 (KSFM)
Sacramento, CA
Rick Gillette-PD
Chris Collins-MD
#1 R.F.T.W.
ADDS
E. Money
Venetions
Cover Girls
H. Alpert
REQUESTS
R.F.T.W.
Jets
A. Boker

KCPX
Salt Lake City, UT
Brad Stone-PD/MD
#1 Bon Jovi
ADDS
Poison
K. Wilde
P. Wolf
Simply Red
Kool & The Gong
Survivor
'Til Tuesday
REQUESTS
Beostie Boys
Storship
Europe

KMEL
San Francisco, CA
Steve Rivers-PD
Keith Naftaly-MD
#1 Jets
ADDS
Genesis
Modhouse
S. Winwood
Compony B
Georgio
R. Nevil
REQUESTS
Club Nouveou
Sheilo E
Cover Girls

KITS
San Francisco, CA
Ritchie Sands-PD/MD
#1 P. Gobriel
ADDS
T. Turner
P. Lekokis
REQUESTS
P. Lekokis
Bongles
Iggy Pop

KUBE 93FM
Seattle, WA
Gary Bryan-PD
Wendy Christopher-MD
#1 Bon Jovi
ADDS
Fronklin/Michoel
Club Nouveou
REO Speedwogon

KZZU
Spokane, WA
John Langan-PD/MD
#1 Bon Jovi
ADDS
P. Wolf
P. Smyth
Gloss Tiger
Venetions
C.J. Hoy
Borbusters
Club Nouveou
Psuedo Echo
REQUESTS
Cinderello
Storship
A-Ho

KRQ (KRQQ)
Tucson, AZ
Jim Gillie-PD
Scotty Johnson-MD
#1 Chicogo
ADDS
Borbusters
Fronklin/Michoel
Jonet Jockson

KCAQ
Ventura, CA
Randy Robbins-PD
Greg Ralling-MD
#1 Bon Jovi
ADDS
P. Lekokis
Fronklin/Michoel
Kool & The Gong
Hipswoy
D. Allen
Venetions
Mel & Kim

MIDWEST

WKDD
Akron, OH
Nick Anthony-PD
#1 E. Money
ADDS
Club Nouveou
Gloss Tiger
Bongles
G. Abbott
Konsos

B 96 (WBBM-FM)
Chicago, IL
Buddy Scott-PD
Joe Bohannon-MD
#1 Modonno
ADDS
Modonno
P. Lekokis
G. Medeiros

WLS-AM
Chicago, IL
John Gehron-Op.Mgr.
Rich MacMillan-Asst.PD&MD
#1 Modonno
ADDS
L. Gromm
Pretenders
S. Winwood

WMMS
Cleveland, OH
Kid Leo-PD
#1 Bon Jovi
ADDS
P. Wolf
P. Simon
P. Smyth
Psychedelic Furs
Iggy Pop
Rott
Venetions
Gloss Tiger

WNCI
Columbus, OH
Tom Kelly-PD
#1 Jets
ADDS
Modonno
Kool & The Gong
Bongles
REQUESTS
Jets
Jonet Jockson
Genesis

WGTZ
Dayton, OH
John Robertson-PD/MD
#1 Georgio Sotellites
ADDS
L. Gromm
P. Wolf
REQUESTS
Club Nouveou
Bon Jovi
Jonet Jockson

WHYT
Detroit, MI
Michael Waite-Acting PD
Mark Jackson-MD
#1 Jets
ADDS
Bongles
B. Hornsby
M. Moore
Wong Chung
P. Lekokis
REQUESTS
Bon Jovi
Beostie Boys
Beostie Boys

WDTX
Detroit, MI
Jim Harper-PD
Mike Bradley-MD
#1 Bon Jovi
ADDS
Fronklin/Michoel
H. Alpert
P. Wolf
Gloss Tiger
REQUESTS
Jets
B. Hornsby
R.F.T.W.

WMEE
Fort Wayne, IN
Tony Richards-PD
Tommy Allen-MD
#1 Bon Jovi
ADDS
none
REQUESTS
Beostie Boys
Bon Jovi
Club Nouveou

WGRD
Grand Rapids, MI
Mat Clenott-PD
Michelle McCarmick-MD
#1 Bon Jovi
ADDS
P. Gobriel
Rott
P. Wolf
Fronklin/Michoel
REQUESTS
Bon Jovi
Beostie Boys
S. Fox

WZPL
Indianapolis, IN
Jim Flotiman-PD
Steve Stiles-MD
#1 Bon Jovi
ADDS
Survivor
P. Wolf
Crowded House
REQUESTS
Bon Jovi
Beostie Boys
Club Nouveou

94 WKTI-FM
Milwaukee, WI
Tim Fox-PD
Denise Lauren-MD
#1 Bon Jovi
ADDS
Bongles
Gloss Tiger

KJYO
Oklahoma City, OK
Lou Patrick-PD
Keith Davis-MD
#1 Bon Jovi
ADDS
Gloss Tiger
Bongles
Kool & The Gong
R. Nevil

KQKQ
Omaha, NE
Mark Evans-PD
John Michaels-MD
#1 Bon Jovi
ADDS
Bongles
P. Wolf
Kool & The Gong
Hipswoy

KHTR
St. Louis, MO
Dave Robbins-PD
Tom Kelly-MD
#1 Bon Jovi
ADDS
R. Nevil
Modonno
P. Wolf
REQUESTS
Bon Jovi
B. Willis
R.F.T.W.

106.5 KWK
St. Louis, MO
Waylon Richards-PD
Jim Atkinson-MD
#1 Ronstodt/Ingrom
ADDS
S. Winwood
Bongles
C. DeBurgh
P. Wolf
Gloss Tiger

WLOL 99 1/2
St. Paul, MN
Gregg Swedburg-PD
Tom Holcomb-MD
#1 Bon Jovi
ADDS
Ronstodt/Ingrom
Jonet Jockson
Duron Duron
R. Nevil
REQUESTS
Bon Jovi
Club Nouveou
Beostie Boys

WSPT
Stevens Point, WI
Jay Bouley-PD
Jerry Steffen-MD
#1 Bon Jovi
ADDS
P. Wolf
Club Nouveou
Exposè
Kool & The Gong
REQUESTS
Bon Jovi
S. Fox
Storship

WRQN
Toledo, OH
Joe Thomas-PD
#1 Bon Jovi
ADDS
S. Winwood
S. Murdock
Comeo
World Porty
R. Croy
P. Wolf
REQUESTS
Bon Jovi
Ronstodt/Ingrom
Cinderello

KKRD
Wichita, KS
Jack Oliver-PD
Greg Williams-MD
#1 Chicogo
ADDS
P. Wolf
Gloss Tiger
Bongles
Comeo
REQUESTS
Club Nouveou
Ronstodt/Ingrom
Beostie Boys

PROMOTION OF THE WEEK

Win Your Share of Over $250,000 in Cash.

1. **FREE MONEY SONG!**
Listen to Rick Dees on 102.7 KIIS FM at 7:10 AM for the FREE MONEY SONG. The next time it plays that day on KIIS FM, the designated caller wins FREE MONEY!

2. **FREE MONEY CARD!**
Now, not only can you call KIIS FM to play, but we'll call you! Send the attached FREE MONEY CARD to 102.7 KIIS FM. Tell us when you listen. Any member of your household can play!

When we phone you, we'll ask WHICH STATION YOU LISTEN TO MOST. Tell us 102.7 KIIS FM, and you could win up to $50,000 in cash instantly.

LAUGH YOUR WAY TO WORK WITH
RICK DEES IN THE MORNING, LORNA LOVE, COACH CHARLEYE WRIGHT
AND COMMANDER CHUCK FROM 5AM to 10AM!

11 STRONG SONGS IN A ROW-THAT MEANS NON-STOP MUSIC.

NOW WITH MORE VARIETY YOU CAN LISTEN LONGER.

Tips On Winning.

• Set every radio in your home, office and car to 102.7 KIIS FM (or 1150 on the AM dial).
• Take 102.7 KIIS FM to work and list your work phone number.
• Listen to 102.7 KIIS FM for long periods of time.
• Tell your friends to listen to 102.7 KIIS FM.

102.7 KIISFM

Free Money Card

WIN UP TO $50,000 INSTANTLY!

TELL US WHEN YOU LISTEN:

☐ 5AM–10AM ☐ 3PM–7PM ☐ OTHER
☐ 10AM–3PM ☐ 7PM–12MID ☐ _____

NAME AGE
ADDRESS
CITY STATE ZIP
HOME PHONE
WORK PHONE
NO STAMP IS NEEDED. DROP IN THE MAIL TODAY!

Tell us what you think about 102.7 KIIS FM. We want to be your #1 music station.

(Complete details available at KIIS radio.)

REGIONAL BREAKOUTS

	COMMENTS
NORTHEAST	
1 **PETER WOLF**—Came As You Are—EMI Americo	Former J. Geils Bond vacalist odded at WPHD, WZOU, KC101, WNTQ, & WCIR in the Nartheost.
2 **GLASS TIGER**—I Will Be There—Manhatton/EMI	Enters chart at #85 bullet. Early odds ore WNTQ, WKRZ, & WCIR.
3	
4	
5	
SOUTHEAST	
1 **PETER WOLF**—Came As You Are—EMI Americo	KEGL, Y100, WGH, WBBQ, WROQ, WZAT, & WQUT are all adding the Walfman.
2 **BARBUSTERS (Joan Jett)**—Light Of Day—Blockheort/CBS	Added ot 95INZ, WBJW, WNOK, & WSKZ. Single vaults 14 spats ta #74 in secand chart week.
3 **GLASS TIGER**—I Will Be There—Manhattan/EMI	Adds are there at WROQ, WNVZ, WSSX, WQUT, & WSKZ.
4 **RATT**—Dance—Atlantic	Dancin' to Ratt's latest are WBJW, WBBQ, & WROQ. Single moves ta #78 bullet this week.
5 **PATTY SMYTH**—Never Enaugh—Columbia	Scandal-ous adds for Patty's first sala single at WQXI, Z93, & WROQ.
SOUTHWEST	
1 **RATT**—Dance—Atlantic	WAPI, WRNO, KITY, & WABB have added Ratt's latest in the SOUTHWEST.
2 **PETER WOLF**—Come As You Are—EMI Americo	This week's CHARTBREAKER ot #68 bullet. Added at KTKS, KHFI, WHHY in the SW.
3 **GLASS TIGER**—I Will Be There—Manhattan/EMI	Lotest single from bond's successful debut LP. B97, KHFI, & WHHY have added.
4 **BARBUSTERS (Joan Jett)**—Light Of Day—Blackheart/CBS	KTKS, WRNO, WHHY have added this new tune from film of the same name.
5	
MIDWEST	
1 **PETER WOLF**—Came As You Are—EMI America	WYTZ, WLOL, KWK, KHTR, WCZY, WDTX, KDWB, WMMS, WXGT, WZEE, WGTZ, WZPL, KQKQ, WGRD, & WSPT.
2 **GLASS TIGER**—I Will Be There—Manhattan/EMI	Let there be adds at KDWB, WKTI, WMMS, KWK, WKDD, & WDTX.
3	
4	
5	
WEST	
1 **BANGLES**—Walking Down Your Street—Columbio	Fabulous bobes keep on odding. This week ot KWOD, KKRZ, KPLZ, KRXY, KZZP, KRQ, KMJK, & KHTX.
2 **BARBUSTERS (Joan Jett)**—Light Of Doy—Blackheort/CBS	Sang is seeing the light of doy at KKRZ, KRQ, KLUC, & KZZU.
3 **VENETIANS**—Sa Much For Love—Chrysolis	Slaw but steody mover, moy chart soan. Added at KSFM, KCAQ, KZZU.
4 **SIMPLY RED**—The Right Thing—Elektra	Simply wanderful adds ot KWSS, KZZP, & KCPX . . .
5	

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Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

75 Stations Reported This Week

It's Tricky
Run D.M.C.—Profile
17 Adds

I Knew You Were Waiting (For Love)
Aretha Franklin And George Michaels—Arista
17

I Got The Feelin' (It's Over)
Gregary Abbatt—Columbia
15 Adds

Sexy Girl
Lila Thamas—Capital
15 Adds

#1 SINGLES

RETAIL

Have you Ever Loved Somebody
Freddie Jacksan—Capital

Candy
Camea—Atlanta Artists/PalyGram

Falling
Melba Maare—Capital

As We Lay
Shirley Murdack—Elektra

REQUESTS

Have You Ever Loved Somebody
Freddie Jacksan—Capital

Slow Down
Laase Ends—MCA

Stay
Haward Hewett—Elektra

Serious
Danna Allen—21 Recards/Atca

ALBUM ALLEY

Tomorrow—Hugh Masekela—Warner Bras.—The legendary harn player extraardinaire is back with what cauld be the biggest seller af his career. Hugh hit number ane with "Grazing In The Grass" in 1968. (ane af a very few instrumentals ta reach that status). His masterful harn wark cambined with the funky-battam and the lyrics an "Bring Him Back Hame" is a smash. Simply stated, drap the needle and let the music speak far itself, particularly side ane. The Warner Bras. Bunny is hat!!!

Spread The Love—Juicy—CBS Associated—This talented brather and sister musical team came an strang in 1986. Initial respanse ta their first release this year leads industry insiders ta believe 1987 will be the year far this dynamic dua ta spread a lat af lave and hit music. Listen ta the title cut.

Exposure—Expase'—Arista—The title is certainly appropriate, because this talent laden graup is receiving great expasure with the initial single "Came Ga With Me." Give a listen ta "Extra Extra, Seasans Change," "Paint Of Na Return" and "I Knaw Yau Knaw."

NEW AND HOT 45'S

Just To See Her—Smakey Rabinsan—Matawn

Old Flames Never Die—Full Farce—Columbia

Everything's Gonna Be Alright—Al Green—A&M

Zibble, Zibble (Get The Money)—The Gap Band—Tatal Experience

Sign "O" The Time—Prince—Paisley Park/Warner Bras.

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ASK

Mr. James Brown

"How Do You Stop"

Luther Vandross & Gregory Hines

"There's Nothing Better Than Love"

Rosie Gaines

"Crazy"

S.O.S. Band

"No Lies"

Juicy

"After Loving You"

Claudja Barry

"Can You Feel My Heart Beat"

EPA **Always Bringing You The Best...**

BLACK CONTEMPORARY SCOREBOARD

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rotation	Sales Rank	Video	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.	Hot Cuts
1	**Freddie Jackson**—Have You Ever...—Capitol	1	11	1	H	2	Y	Y	1	17	Jam Tonight
2	**Melba Moore**—Falling—Capital	2	20	2	H	1	Y	Y	11	26	
3	**Loose Ends**—Slow Dawn—MCA	4	14	3	H	6	Y	Y	14	21	
4	**Cameo**—Candy—Atlanta Artists	3	14	13	M	3	Y	Y	5	24	Back And Farth
5	**Jets**—You've Got It All—MCA	15	14	10	H	9	Y	Y	50	D	
6	**Club Nouveau**—Situation #9—King Jay/WB	5	12	8	H	5	Y	Y	7	11	Heavy On My Mind/Treated So Bad
7	**Donna Allen**—Serious—Atlantic	7	16	4	H	7	Y	Y	45	3	Wild Night/Sweet Somebady
8	**Ray, Goodman & Brown**—Take It Ta...—EMI America	8	13	6	H	8	Y	Y	23	7	Celebrate Our Love
9	**Lionel Richie**—Ballerina Girl—Motown	9	12	21	M	15	Y	Y	16	25	Say La
10	**Gladys Knight**—Send It To Me—MCA	11	11	7	H	14	Y				
11	**Howard Hewett**—Stay—Elektra	12	13	5	H	11	Y	Y	30	24	I Commit To Love
12	**Janet Jackson**—Let's Wait A While—A&M	16	6	11	H	10	Y		6	54	Funny
13	**Midnight Star**—Engine #9—Solar/Elektra	13	18	12	H	10	Y		73	10	
14	**Shirley Murdock**—As We Lay—Elektra	6	23	9	M	7	Y	Y	4	14	
15	**Jody Watley**—Lookin' For A New Love—MCA	20	6	14	H	20					
16	**Millie Jackson**—Love Is A...—Jive/Arista	23	11	16	M	17	Y		29	15	
17	**RJ's Latest Arrival**—Hold On—Manhattan	17	14	31	M	19	Y	Y			
18	**Phyllis Hyman**—Living All Alone—P.I.R.	30	11	23	H	25	Y		17	23	
19	**Aretha Franklin**—Jimmy Lee—Arista	10	15	17	L	12	Y	Y	10	16	Look To The Rainbow
20	**Sheila E.**—Hold Me—Paisley Park/WB	26	5	18	H	18					
21	**Sylvester**—Someone Like You—Worner Bros.	21	13	15	H	21	Y		53	3	
22	**Timex Social Club**—Thinkin' About Yo—Danya/Fantasy	22	11	22	M	22			55	3	
23	**Bruce Willis**—Respect Yourself—Motown	27	6	19	H	23					
24	**Jesse Johnson**—She (I Can't Resist)—A&M	29	11	29	M	32	Y		33	14	Schockadelica
25	**James Brown**—How Do You Stop—Scotti Bros/Epic	29	6	29	M	24	Y	Y	11	14	
26	**Stacy Lattisaw**—Jump Into My Life—Motown	34	6	29	M	30					
27	**Mel & Kim**—Showing Out—Atlantic	33	6	27	M	29					
28	**Rose Brothers**—Easy Love—Muscle Shoals	29	11	32	M	30	Y	Y	52	4	
29	**One Way**—You Better Quit...—MCA	32	5	25	M	29			35	14	
30	**Kool & The Gang**—Stone Love—Mercury/PolyGram	34	4	29	M	24			13	13	
31	**Expose'**—Come Go With Me—Arista	18	4	32	M	30		Y			
32	**Club Nouveau**—Lean On Me—Warner Bros.	19	3	34	H	30	Y	Y	4	14	Heavy On My Mind/Treated So Bad
33	**Madhouse**—6—Paisley Park/Warner Bros.	42	6	H	38						
34	**Starpoint**—He Wants My Body—Elektra	38	3	29	M	29					
35	**Luther Vandross**—Stop To Love—Epic	19	11	32	M	10	Y	Y	2	20	Really Didn't Mean It/So Amazing/Nothing Better...
36	**Rainy Davis**—Lowdown So and So—Columbia	13	4	32	M	10		Y			
37	**Millie Scott**—Every Little Bit—4th & Broadway	43	4	34	M	35		Y			
38	**Bunny DeBarge**—Save The Best...—Gordy	45	4	40	M	30		Y			
39	**Herb Alpert**—Keep Your Eye On Me—A&M	50	3	39	M	37		Y			
40	**New Edition**—Tears On My Pillow—MCA	44	5	36	M	36		Y			

Y—Yes N—No

INDIE TOP 20

Title	Last Week	Wks. an Chart	Statians
1 **Danna Allen**—Serious—21/ATCO	1	14	WTLC, WDAS, WEKS, WIGO, WAOK, WTMP, WRBD, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS.
2 **Sandra Feva**—Here Now—Cotowbo	2	10	WPLZ, WTOY, WILA, WDIA, WGPR, WWWS, KSOL, WTMP, KCOH, KYOK, WZAK, WDAS, WZAZ
3 **Triple Threat**—Gonno Get Your Love—Uronus	3	10	WTMP, WEKS, WENN, WPEG, WPDQ, WBLX, WDIA, WKXI, WJIZ, WPAL, WQQK, WATV
4 **Janice Christie**—Heot Stroke—Supertronic	7	7	WVEE, WDKX, WPAL, WWDM, WTLC, WDAS, WAMO, WDIA, WHRK, KDAY, KJLH
5 **Trinere**—I Know You Love Me—Jompocked	5	10	WEDR, WPAL, KQXL, WQIS, WTKL, WTLC, WFXC, WJYL, KUKQ
6 **Captain Sky**—You Bring Me Up—Triple T	4	10	KATZ, WGPR, KHYS, WALT, WQMG, KSOL, WYLD, WDJY, WWIN, WORL, WPDQ
7 **S. Payne/P. Ingram**—Incredible—Superstor Internotionol	13	3	WGPR, WWWZ, WAMO, WDMT, WHUR, WZAK, KDLZ, KMJQ, WJLB, WENN, WKXI, KIIZ
8 **Blaxk Widow**—Crazy Taxes—Cap-Tune	14	4	WDIA, WLOK, WHRK, WQQK, WEKS
9 **True Life**—Cocaine Crack—Top Shelf	10	7	WDIA, WEKS, WJTT, WDIY, WTMP, WZAZ, WBLK, KRNB, WVOI
10 **Rose Brothers**—Easy Love—Muscle Shoals	8	11	WGPR, WBLS, WAOK, WENN, WATV, WEAS, WGCI, KMJQ, KKDA, WYLD, KACE, WAWA
11 **O.C. Smith**—Brenda—Rendezvous	10	2	WAMO, WHUR, WHRK, KSOL, WDIA, WTMP, WTLC, WATV, WENN, WPEG, WQMG, WKXI
12 **Dana Dane**—Delancy Street—Profile	18	2	WDAS, WVEE, WDKX, WTKL, WENN, KOKY, WWDM, WGPR, WVOI, WJIZ, WZAZ, WANM
13 **Sir Mix-A-Lot**—I Want A Freak—Nasty Mix	16	3	WGOK, WEDR, KJFA, KUOP, KJAY, WRIV, WNWK, WGPR
14 **J. Blackfoot**—U-Turn—Edge	8	13	KCOH, KHYS, KKDA, KDLZ, KWIZ, KLMT, WDIA, WHRK, KRNB, WKXI, WTKL, WYLD-FM, WTLC
15 **Luther Ingram**—Baby Don't Go Too Far—Profile	6	7	WHRK, WGCI, WDIA, WTMP, KSOL, WJYYL, WGPR, WYLD-FM, WORL, WJIZ, WPDQ
16 **Mes'ay**—Climb The Walls—Superstar International	20	2	WYLD, WOWI, WTMP, WEKS, WPEG, WQMG, WWDM, WEDR, WATV, WJYL
17 **Main Ingredient**—If You Were My Woman—Edge	10	7	KBWC, KADO, KLTD, KHRN, KLMT, KTSU, KHYS, KPRS, WRAP, WPDQ
18 **Marshall & Babb**—Let It Be Me—Edge	12	17	KLTD, KADO, KCOH, KOKY, WLOK, WVOL, WDIA, WEKS, WNOO, WJIZ, WENN, WACR
19 **Variaus Artists**—Street People(For The Homeless)—On The Spot	15	5	Proceeds from soles to benefit homeless
20 **Kopper**—Speoking Joponese—K.M.A.		D	WXOK, KYOK, KPOO, WIBB, WZAZ

REGIONAL BREAKOUTS B/C

	COMMENTS
EAST	
1 **HERB ALPERT**—Keep Your Eye On Me—A&M	Another Jimmy "Jom" ond Terry Lewis mosterpiece. Adds everywhere.
2 **SMOKEY ROBINSON**—Just To See Her—Motown	America's premiere bollod singer hos o potentiol top 10 record. Spreoding to oll regions.
3 **SANDRA FEVA**—Here Now—Mocolo/Cotowbo	Still picking up odds. The musicol "Fevo" is spreoding.
4 **JODY WATLEY**—Looking For A New Love—MCA	Another sensuous hit for Busby, Singleton ond stoff.
5 **MADHOUSE**—6—Poisley Pork/Worner Bros.	This hos oll of the potentiol to become o number one instrumental.
SOUTH	
1 **COVER GIRLS**—Show Me—The Fever/Sutro	Potentiol chort climber. Really picking up odds.
2 **DANA DANE**—Deloncy Street—Profile	Another big one for this strong independent compony.
3 **MES'AY**—Climb The Wolls—Superstor Internotionol	This group of hot ond tolented lodies hos everyone climbing the wolls.
4 **TRUE LIFE**—Cocoine Crock—Top Shelf	The messoge is being heord more and more notionwide.
5 **CHERYL LYNN**—New Dress—Monhotton	Look out for this breoker. Getting o huge response.
MIDWEST	
1 **BRUCE WILLIS**—Respect Yourself—Motown	A enormous success for the Motown fomily.
2 **DANA DANE**—Delancy Street—Profile	Monny will take this one to hitsville.
3 **MEL & KIM**—Showing Out—Atlontic	This will be o big one for Ms. Rhone.
4 **CLUB NOUVEAU**—Leon On Me—Tommy Boy/Worner Bros.	Strong r&b/pop. This one is heoded for plotinum.
5 **CHERYL LYNN**—New Dress—Monhottan	Taking the midwest by storm.
WEST	
1 **LILLO THOMAS**—Sexy Girl—Copitol	This cotchy tune is beginning to get mojor oirploy.
2 **IVY**—Woit For Love—Heot	This indie is moking some big noise.
3 **JODY WATLEY**—Looking For A New Love—MCA	Ex-Sholomor member hos o solo hit.
4 **TRUE LIFE**—Cocaine Crock—Top Shelf	Reports ore getting stronger.
5 **CLUB NOUVEAU**—Leon On Me—Tommy Boy/Worner Bros.	Question is: How many albums will be sold? Adds everywhere.

B/C PLAY BY PLAY

EAST

WAMO
Pittsburgh, PA
Chuck Woodson-PD
#ADDS
L. Thomas
Levert
D. Holl
One Woy
Jocelyn Brown
S. Robinson
S.O.S. Bond
REQUESTS
Club Nouveou
Modhouse
H. Hewett

WBLQ
Erie, PA
Dorothy Smith-PD
Tony D'Angello-MD
#1 Freddie Jackson
ADDS
Atlantic Storr
S. Robinson
Timex Social Club
I. Hoyes
Pointer Sisters
A. Boker
B. Brown
Humon Leogue
Commodores

WDAS
Philadelphia, PA
Joe Tamburro-PD
#1 Phyllis Hymon
ADDS
Trinere
D. Holl
C. DeBorge
M. Howord
Run D.M.C.
Juicy
Rue
Klymoxx
Surfoce
S. Robinson
Club Nouveou
B. Brown
L. Thomas

WDJY
Washington, D.C.
Brute Bailey-PD
#1 Loose Ends
ADDS
C. Stonley
Grondmoster Flosh
J. Brown
One Woy
Modhouse
A. Fronklin/G. Michoel
B.A.D.
REQUESTS
Heovy D & The Boyz
S. Murdock
D. Allen

WILD
Boston, MA
Elroy Smith-PD
#1 Club Nouveou
ADDS
M. Howord
Jocelyn Brown
Grondmoster Flosh
K. Blow
L. Thomos
REQEUSTS
Club Nouveou
S. Murdock
R. Dovis

WKND
Hartford, CT
Melanie McClean-MD
#1 Comeo
ADDS
Surfoce
Full Force
RFTW
REQUESTS
Comeo
Loose Ends
G. Guthrie

WNHC
New Haven, CT
David Dickenson-PD
#1 Freddie Jackson
ADDS
O'Bryon
J. (D-Troin) Willioms
J. Jackson
P. LoBelle
Club Nouveou
Full Force

WNVU-AM
Monroeville, PA.
Del King-PD
#1 Melbo Moore
ADDS
Sheilo E.
Kool & The Gong
Storpoint
G. Jeter/G. Jones
REQUESTS
Club Nouveou
F. Jockson (Jom Tonight)
F. Jockson

WUFO
Buffalo, NY
Laverne Blakely-PD
#1 Comeo
ADDS
System
J. Brown
C. Stonley
Trinere
S. Poyne/P. Ingrom
Club Nouveou
Klymoxx
REQUESTS
Comeo
D. Allen
Jocksons

WXYV
Baltimore, MD
Roy Sampson—PD
#1 Mel & Kim
ADDS
Jocksons
Vondross/Hines
M. Howord
Montronix
Club Nouveou
REQUESTS
Timex Sociol Club
Loose Ends
H. Hewett

MIDWEST

KMJM
St. Louis, MO
Mike Stradford-PD
#1 Glodys Knight & The Pips
ADDS
Commodores
O'Bryan
A. Boker
Expose'
Georgio Allentini
Atlontic Storr
I. Hoyes
Jozzy Jeff

WCKX
Columbus, OH
Rick Stevens-PD
#1 Freddie Jockson
ADDS
Run D.M.C.
Mes'oy
D. Ashberry
S. Gee
RFTW
T. DeShown
O'Bryon

WJLB
Detroit, MI
James Alexander-PD
ADDS
B. DeBorge
Georgio Allentini
I. Hoyes
Klymoxx
L. Thomas

WLUM
Milwaukee, WI
Bernie Miller-PD
ADDS
Mel & Kim
J. Brown
M. Howord
Full Force
One Woy
Sheilo E
A. Boker
Vondross/Hines
Venetions
REQUESTS
Club Nouveou
D. Allen
Jets

POWER 108
Cleveland, OH
Calvin Hicks-Asst. PD/MD
#1 Freddie Jockson
ADDS
O'Bryon
L. Thomos
D. Holl
Simply Red
REQUESTS
Sheilo E.
J. Jackson
Jets

WVOI
Toledo, OH
Paul Brown-PD
ADDS
M. Howord
S. Poyne/P. Ingrom
G. Abbott
O'Bryon
S. Robinson
Club Nouveou

WZAK
Cleveland, OH
Lynn Tolliver-PD
ADDS
S. Robinson
M. Howord
Storpoint
Rose Royce
L. Thomos
Atlontic Storr
Prince
B.A.D.
D. Holl
O.J. Jones
Mes'oy

SOUTH

KDKS
Shreveport, LA
C. Erwin Daniels
ADDS
Run D.M.C.
L. Hoywood
L. Ingrom
C. DeBorge
Rue
L. Thomos
RFTW
Full Force
B. Blond
REQUESTS
L. Ingrom
Five Stor
Timex Sociol Club

KDLZ
Forth Worth, TX
Kelly McCann
ADDS
Pointer Sisters
A. Fronklin
Vondross/Hines
A. Boker
Klymoxx

KHYS
Port Arthur, TX
Doug Davis-MD
ADDS
Pointer sisters
A. Fronklin/G. Michoel
L. Thomos
G. Abbott
C. Lynn
Georgio Allentini
REQUESTS
Loose Ends
F. Jockson
J. Jockson

KKDA
Dallas, TX
Terry Avery-PD
#1 Club Nouveou
ADDS
Kopper
A. Boker
Living Proof
C. Khon
L. Thomos
G. Abbott
REQUESTS
Beostie boys
Club Nouveou

KOKY
Little Rock, AK
Bobby Earl-PD
ADDS
H. Hewett
S. Robinson
T. Turner
L. Ingrom
Jocelyn Brown
V. Williams
A. Boker
G. Abbott
Run D.M.C.
C.C. Cooper
King Errisson
RJ's Lotest Arrivol

KRNB
Memphis, TN.
Melvin Jones-PD
#1 Shirley Murdock
ADDS
S. Robinson
M. Howord
L. Ingrom
Run D.M.C.
Vondross/Hines
A. Fronklin/G.
Michoels
REQUESTS
Beostie Boys
L. Vondross
S. Murdock

WABD-AM
Oakgrove, KY.
Larry Pareigis-PD
#1 Bruce Willis
ADDS
Atlontic Storr
Grondmoster flosh
B.A.D.
Run D.M.C.
A. Fronklin/G. Michoel
G. Jeter/G. Jones
Jocelyn Brown

WANM
Talahassee, FL
Joe Bullard-PD
Jehryl Tooks-MD
#1 Freddie Jockson
ADDS
I. Hoyes
C. DeBorge
J. Brown
Run D.M.C.
M. Howord
L. Ingrom
Jocksons
REQUESTS
Club Nouveou

WEAS
Savannah, GA
Don Jones-PD
#1 Comeo
ADDS
S. Robinson
Bloke & Hines
C. Lynn
Gop Bond
H. Alpert
Atlontic Storr
Rose Royce
REQUESTS
M. Moore
F. Jockson
Club Nouveou

WEDR
Miami, FL
George Jones-PD
#1 Freddie Jockson
ADDS
Compony B
RFTW
C. DeBorge
P. LoBelle
REQUESTS
F. Jockson
H. Hewett
Midnight Stor

WFXA
Augusta, GA
Rob Conner PD
ADDS
Modhouse
Levert
System
A. Franklin/G. Michoel
Atlontic Storr
REQUESTS
B. DeBorge
Comeo
D. Allen

WGIV
Charlatte, NC
Don Cody-PD
ADDS
M. Reynolds
Gigolo Tony
Kid M.C.
Dimples Tee
B. Honds

WHYZ
Greenville, SC
Andre Carson-PD
#1 Melbo Moore
ADDS
One Woy
Klymoxx
G. Abbott
Atlontic Storr
Focus
A. Fronklin/G. Michoel
Georgio Allentini
S. Robinson
L. Thomos
Full Force

WJIZ
Albany, GA
Tony Wright-PD
#1 Loose Ends
ADDS
Vondross/Hines
S. Robinson
Run D.M.C.
M. Howord
I. Hoyes
Atlontic Storr
T. DeShown
M. Morgon
B. Blond
REQUESTS
Storpoint
O. Cheothom

WJLD
Birmingham, Al
Dick Lumpkin-MD
#1 Donno Allen
ADDS
O'Bryon
B. Willioms
System
Cover Girls
Kopper
M. Scott
M. Howord
R. Perkins
J. Toylor
REQUESTS
D. Allen
P. Hymon
H. Hewett

WJTT
Chattanooga, TN
Frank St. James-PD
#1 Freddie Jockson
ADDS
S. Robinson
B.A.D.
Run D.M.C.
L. Ingrom
G. Abbott
Bloke & Hines
A. Boker
M. Howord
C. DeBorge
Rue
Kool & The Gong
REQUESTS
J. Jockson
H. Hewett
Sheilo E.

WJYL
Louisville, KY
Phillip D. March-PD
#1 Freddie Jockson
ADDS
A. Fronklin/G. Michoel
S. Murdock
REQUESTS
Club Nouveou
Heovy D & The Boyz

WLOU
Louisville, KY
Tony Fields-PD
#1 Freddie Jockson
ADDS
S. Robinson
G. Abbott
C. DeBorge
Rue
Vondross/Hines
O'Bryon
M. Howord
Run D.M.C.
L. Ingrom
Montronix
REQUESTS
F. Jockson
Loose Ends

WNOO
Chattanooga, TN
Thomas Henderson-PD
Jaye Riley-MD
#1 Focus
ADDS
A. Boker
O'Bryon
Atlontic Storr
R. Nevil
R. Royce
Gop Bond
Kenny G.
Ivy
REQUESTS
Club Nouveou
Jocksons
System

WORL
Orlando, Fl.
Maxwell St. James-PD
#1 Loose Ends
ADDS
Sheilo E.
Club Nouveou
Commodores
Full Force
Vondross/Hines
System
L. Thomos
REQUESTS
Loose Ends
M. Scott
R. Dovis

WPAL
Charleston, SC
Don Kendricks-PD
ADDS
L. Ingrom
Klymoxx
T. Deshown
Atlontic Storr
O.J. Jones
Rose Royce
C. DeBorge
G. Jeter/G. Jones

WQMG
Greensboro, NC
Doc Foster-PD
#1 Club Nouveou
ADDS
System
Atlontic Storr
A. Fronklin/G. Michoel
One Woy
REQUESTS
Club Nouveou
B. Willis
Rose Brothers

WTKL
Baton Rouge, LA
E. Rodney Jones-PD
ADDS
Vondross/Hines
C. DeBorge
Rue
C. Lynn
Jozzy Jeff
Surfoce

WTMP
Tampa, FL
Chris Turner-PD
#1 Glodys Knight & The Pips
ADDS
G. Jeter/G. Jones
A. Fronklin
S.O.S. Bond
C. Lynn
C. DeBorge
Atlontic Storr
M. Howord
REQUESTS
Sheilo E.
Glodys Knight & The Pips
H. Alpert

WEST

KDAY
Los Angeles, CA
Jack Patterson-PD
ADDS
C. Stonley
Public Enemy
RJ's Lotest Arrivol
A. Fronklin/G. Michoel
Tierro

KDIA
Oakland, CA
Barry Pape-PD
#1 Midnight Stor
ADDS
Club Nouveou
Modhouse
A. Fronklin/G. Michoel
J. Jackson
S. Robinson
Pointer Sisters
H. Alpert
C. DeBorge
Rue
Mel & Kim
REQUESTS
Club Nouveou
Sheilo E.
System

KDKO
Denver, CO
Ron Ash-PD
#1 Freddie Jockson
ADDS
G. Abbott
Club Nouveou
A. Boker
M. Howord
Run D.M.C.
S. Robinson

KJLH
Las Angeles, CA
Cliff Winston-PD
#1 Freddie Jockson
ADDS
Levert
S. Robinson
New Edition
Bloke & Hines
Surfoce
J. Brown
Klymoxx
I. Hoyes
B.A.D.
REQUESTS
Club Nouveou

KSOL
San Francisco, CA
Bernie Moody-PD
#1 Jets
ADDS
S.O.S. Bond
A. Boker
Klymoxx

KUKQ
Phoenix, AZ
Rick Thomas-PD
#1 Comeo
ADDS
B. Willis
Run D.M.C.
RJ's Lotest Arrivol
S. Robinson

XHRM
San Diego, CA
Gene Harris-PD
L.D. McCollum-MD
#1 Shirley Murdock
ADDS
System
RJ's Lotest Arrivol
G. Abbott
Soverign

THE BEAT

THE SEATTLE MIX—Ed Locke, president of **Nasty-Mix Records** ond his all encompassing **Ed Locke Promotions Inc.**, continues to gorner notionol accloim vio the three mon hip hop group colled **Sir-Mix-A-Lot.** This Seottle bosed compony occording to Mix-A-Lot, A.K.A. **Anthony Ray**, is on o mission to put Seottle on the mop. That mission gothered o lot of steom with the releose of the first single **"Square Dance Rap"** hoving received oirploy in regions like Los Angeles, vio **KDAY**. The follow-up single **"I Want A Freak"** is beginning o breokout pottern in the south os well os some heovy midwestern exposure. Sir-Mix-A-Lot storted his musical voyoge os o club D.J. in ond oround the Seottle oreo. During thot time he knew what he wonted to do ond begon building whot hos become on orsenol of synthesizers ond electronic godetry unequoled in hip hop. His first big breok come when **Nasty Nes Rodriquez** begon ploying his music on **K-FOX's** top roted hip hop show **Fresh Tracks.** When cuts like **"Let's G"** become the show's most requested songs, the locol media took notice thus leading to extensive coveroge, the formation of Locke's Nosty Mix Records ond the subsequent single releoses. The group's porticipotion in Englonds' first ever hip hop festivol, Fresh U.K., found them shoring the bill with heovyweights like **Grandmaster Flash, Afrika Bambaata** ond fellow second generotion roppers **World Class Wrecking Cru** for two sold out shows ot the 15,000 seot Wembley Areno. Sir-Mix-A-Lot writes the lotest chopter of what looks to be a long ond important volume in hip hop. And the unlikely hip hop hotbed of Seottle begins to look bigger ond brighter on the musicol mop.

SOUL TRAIN AWARDS—The First Annuol Soul Troin Music Awords show is now scheduled to air live on Morch 23, 1987, 8pm-10pm E.S.T. The two-hour speciol will be produced in front of o stor-studded, block-tie oudience. Hosted by **Dionne Warwick** ond **Luther Vandross**, the music owords speciol will olso feoture such ortists os: **Stevie Wonder, Tina Turner, Patti LaBelle, Al Jarreau, James Cleveland, Run D.M.C.** ond **David Sanborn.** The voting committee is mode up of progrom ond music directors, as well os r&b, jazz and gospel deolers across the country. Fourteen cotegories will be honored for records released between November 30, 1985 ond November 30, 1986. In oddition, the First Annual Heritoge oword will be presented to a pioneer member of the r&b/urbon contemporory music community demonstroting exceptionol tolent and professionolism thot is an inspirotion in the industry. Two music educotion scholorships will be awarded during the evening. The progrom is o co-production of **Tribune Entertainment** ond **Don Cornelius Productions** with grocious producers **Tony Sabatino** ond **Wenda Fong** behind the wheel. Among Tony ond Wenda's credits ore the lost four years of Emmy Awords shows.

INCREDIBLE PAYNE—Fote hos o woy of throwing unpredictoble curves ond ironies in our direction. **Superstar International Records** ortist **Scherrie Payne** is o typicol exomple of such fate. Severol yeors ago, show business wos probably the forthest thing from her mind, but since thot time, Scherrie hos enjoyed o spectoculor coreer. She goined notoriety os o member of the Detroit bosed group **Glass House**, which led to her five yeor stint with internotionolly known **Supremes.** Upon her departure from the Supremes, Scherrie pursued o coreer os o solo ortist hoving performed for the lost yeor in Los Vegos ot **The Dunes Hotel** ond **The Desert Inn.** Additionally, she recently storred in **Dream Street**, on exciting production thot won the entertoiner of the yeor oword. This immensely tolented lody with the powerful vocols is currently enjoying the success of her chort climbing single duet with **Phillip Ingram** titled **"Incredible"** produced by **Wayne Henderson.** Superstor Internotionol Records under the guidonce of **Thomas Kennedy**, choirmon of the boord ond of industry veteron **Doc Ferguson**, president, ore moking their presence felt ropidly in the music world with the Poyne/Ingrom duet os well os the sexy, sossy femole trio colled **Mes'ay** ond their current single **"Climb The Walls."** The combinotion of Kennedy, Ferguson ond stoff ore determined to build superstars thot ore internotionolly known.

KHYS OPENING—KHYS Rodio is looking for port-time onnouncers with one yeor experience. No colls pleose, send tope ond resume to **Mark Petry, KHYS Radio**, 7700 Gulfwoy Drive, Port Arthur, Texas, 77642.

Bob Long

LUTHER VANDROSS

DIONNE WARWICK

SCHERRIE PAYNE

SIR-MIX-A-LOT

HIGH PRIORITY

A High Priority Letter From BOB LAW Host of National Black Network's Syndicated Night Talk Show

An Open Letter To Black Radio:

The Black community has changed considerably since the advent of Black Radio. Our consciousness has grown from Negro to African American. Our aspirations have grown from becoming the first Negro in major league baseball to becoming Governor, Astronaut, and even President of the United States. Black Americans as a group are among the wealthiest, best educated Blacks on the planet. The world is on the threshold of the 21st century, and Black Americans are poised to play a significant role in shaping the future.

Black leaders such as **Joseph Lowery, Wyatt T. Walker, Ben Chavis** and **Jesse Jackson** have already established international credentials.

We are a people, growing up. Our needs include information and networking, a sharing of skills, insight and resources. We are no longer children seeking escape from reality in pursuit of pleasure 24 hours a day.

When the Japanese Prime Minister made disparaging remarks alluding to the low IQ of African Americans, we were alarmed and insulted. But what can be said of Black Radio stations that refuse to take news and information seriously. What are you saying about the IQ of Black people when you insist that Blacks will only tolerate tight musical playlists, pumping the "hits" 24 hours a day.

While Black people are responding to the demands of the future with questions about world hunger and world peace... While names like **Trans Africa** and **Winnie Mandella** became part of our daily vocabulary.. Black Radio, the primary information source in the Black community boasts of "Rap Attacks" and "Hippity Hop." When you consider the diminishing audience the ratings reflect, it may be a signal that Black Radio has misunderstood. Perhaps the needs of your community have changed far beyond a rap attack. Perhaps the pursuit of news and relevant information has your audiences searching elsewhere. Perhaps the Black community has grown up leaving Black Radio with the challenge to catch up!

Bob Law

B/C PROFILES

Al Bell
President
Edge Records

A speciol Block History issue would not be complete withaut the presence of one af Black Music's leoding recard executives, the legendory **Al Bell**. Naw, mast af us know af Al's enarmaus contributions to our community with his successes at **Stax Records**. Todoy, Al Bell is in the limelight as president af on exciting new label called **Edge Records**. Tagether with portner **Rick Frio**, on inspired ond dedicoted staff, Edge is releosing music with heovy mesoges helping to instill o high level af integrity back into the business and henceforth bock into the record buying ond listening masses.

Hoving olready scared major successes with their debut releose af **"U-Turn"** by **J. Blackfoot**, Edge's subsequent releases include **Main Ingredient's "If I Was Your Woman...," David Dee's** LP entitled **"Sheer Pleasure," Marshall and Babb's** single **"Let It Be Me,"** ond **Bobby McClure's** 45 entitled **"You Never Miss Your Water."**

Bock in the lote fifties, Bell studied under ond become personolly acquainted with **Dr. Martin Luther King**. The relatianship continued lang after he became president af Stax. In foct, an the day af Dr. King's death, Al was in a Memphis recarding studia with singer **Shirley Walton, Booker T.** (af Baaker T. and the MGs), and sangwriter **Eddie Floyd** producing a special sang written in tribute ta Dr. King, **"Send Peace and Harmony Home,"** when the phane rang with news af King's assassination.

This month, Al has taken the first step in international effarts ta raise funds far the **Martin Luther King, Jr., Center for Nonviolent Social Change** in Atlanta by making a contributian bringing ta the center the first artist's praaf af a life-sized branze bust af Dr. King. The bust, which accarding ta Al "captures bath the physical and spiritual essence af Dr. king," was created under the persanal supervisian af King's widaw, **Coretta Scott King**, and Al has specified that it remain an permanent display at the center. An edition af 1,001 signed, numbered and certified branzes, hawever, are naw affered far sale, and Durastane replica's will be mass-praduced and offered ta the general public at a reduced price. Al's feelings an his part af the project: "I saw my gift as an appartunity ta help pramate and perpetuate the principals that Dr. King staad far, nat the leost af which wos peoce. It was o smoll gesture thot hopefully helps ta facus an the Center and the nan-violent appraach ta human debate that Dr. King stoad far." Far further infarmatian regarding the bust, please cantact the Dr. Martin Luther King, Jr., Center far Nonviolent Sacial Change, 449 Auburn Ave., N.E., Atlanta, GA, 30312; phane (404) 524-1956.

During his years as head af Stax Recards, Al Bell intraduced marketing and pramatian innavatians inta a stagnant industry that continues ta make recurrent impressians an the fabric af saciety. Bell's visianary effarts not anly altered attitudes, but changed the direction af the natians music industry, and reverberated araund the glabe.

Gleaning and caardinating the highest caliber af talent available, Al became the first ta assemble an impressive array af virtually unknown minarity talent ta nurture during the spiraling success af his business. And, althaugh Bell is credited as the impetus and creative farce behind Stax, he alsa pravided "equal opportunity" far the professianal skills af undiscavered, talented business executives ta be develaped alang with the creative genius af such legendary entertainment persanalities as **Richard Pryor** and **Issac Hayes** (bath af wham were Stax pradigy).

Having achieved phenamenal success in this highly competitive industry, Bell's accomplishments did nat escape the attention of the major corparate cammunity. In 1968, Stax Recards, Inc. was purchased by **Gulf** and **Western**.

In 1972, what started as a pramotianal campaign, evalved inta the single largest event ever presented to Black America. **100,000 Los Angeles** residents made histary, alang with Bell, when his successful **WATT STAX** cancert trancended the autdaar stages and maved ta the natians' mavie screens. **Bell** and **Wolper Productions** filming the **Columbia Pictures** distributian af the event and the subsequent saundtrack album, were precursars af the farmatian af the **Stax Film Division**. The innavative promatian and marketing af Stax film products were the intraduction far **Black-Themed** matian pictures ta **Hollywood** and rescued a flaundering film industry.

During the caurse af a successful career, the influence af Al Bell transcended the boundaries af his business activities, spilling aver inta the realm af Civil Rights and Palitics. A cantemparary of then emerging natianal figures like **Rev. Jesse Jackson** and **Andrew Young**, Bell's establishment af a netwark af black business and creative talent was constantly in demand ta pravide counsel and sound direction in bath business and strategic planning and implementation.

Bell's philasophy in the praductian of recarded music is estoblished by his history of priar successes. Succinctly stoted, his philasaphy is the transformotion of oppreciotion of where the marketploce (consumer) is ot o particular time inta the highest quolity recarded music avoiloble ot thot particular time. He achieves the highest quolity by retaining ond surrounding himself with the most gifted musicions, technicions ond professionols ovoiloble for the production involved. He identifies the lotent ond abvious tolent af the artist, ond then opplying his creotivity, recards and praduces the artist in such o manner which con be morketed to create moximum demand.

Bell recognizes mankind to be on emotional species and that music is nathing more or less thon a mirror af that emotian. Accepting thot premise, he seeks out ond develops the unique emationol tolents af the unknown artist ond blends into the finol product the emationol tolents af the other peaple involved in the recording session/production. The finol result is o piece of recorded music which oppeols pasitively ta the emotianal needs af the mass cansumer in the marketplace.

This prudent business discipline, cambined with the sacial science appraach ta the market and marketing, results in cast effective praductians af high quality "Stote Of The Time" recarded music withaut campamise af the creativity in the art farm.

Al Bell, barn in **Brinkley, Arkansas**, is married with twa sons, halds a B.S. Degree in Palitical Science and an Hanarary Dactarate Degree. His educatianal achievements, profes-sianal interest, skills, experience (started as a D.J.), profassiana! activities, memberships, awards and Stax artist raster (which included **Bill Cosby, Billy Eckstine, Otis Redding, Mike Douglas, Wilson Pickett, Johnny Taylor, Staple Singers, Rufus & Carla Thomas, Jesse Jackson** and **Moms Mabley**, ta mentian a few) reads like a Wha's Wha ond What's What in America and the Warld.

Al Bell is standing an the "Edge" af re-writing history. Welcame back ta this brilliant man wha did so much far sa many. We (the industry) lave and we truly missed yau! Welcame back brather, moy the best days af yaur past be the warst af yaur future-**GOD BLESS!**

Bob Long, Robb Long & Judie Haymes

CASH BOX Radio Report COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

109 Stations Reported This Week

Heart Vs. Heart—Poke McEntire—(RCA)—38 Adds

Way Down Texas Way—Asleep At The Wheel—(Epic)—37Adds

Till I'm Taa Old Ta Die Yaung—Moe Bondy—(MCA/Curb)—35 Adds

There Ain't No Binds—The Whites—(MCA/Curb)—32 Adds

Came Ta Me—Johnny Poycheck—(Mercury)—31 Adds

#1 SINGLES

RETAIL

Farever—The Stotler Brothers—(Mercury/Polygrom)

I Can't Win For Losin' You—Eorl Thomos Conley—(RCA)

Baby's Gat A New Baby—SKO—(MTM)

Ocean Frant Praperty—George Stroit—(MCA)

Right Hand Man—Eddy Roven—(RCA)

Marnin' Ride—Lee Greenwood—(MCA)

Midnight Girl/Sunset Town—Sweetheorts Of The Rodeo—(Columbio)

REQUESTS

Na Place Like Hame—Rondy Trovis—(Worner Bros.)

Forever—The Stotler Brothers—(Mercury/Polygrom)

Dan't Be Cruel—The Judds—(RCA)

The Right Left Hand—George Jones—(Epic)

Twenty Years Ago—Kenny Rogers—(RCA)

Kids Of The Baby Baom—Bellomy Brothers—(MCA/Curb)

You've Gat The Tauch—Alobomo—(RCA)

HOT CUTS

George Strait—All My Ex's Live In Texos—(Oceon Front Property)
Reba McEntire—Why Not Tonight—(Whot Am I Gonno Do About You)
Dan Seals—Three Time Loser—(On The Front Line)
The Judds—Turn It Loose—(Heortlond)
Randy Travis—Messin' With My Mind—(Storms Of Life)
Restless Heart—Hummingbird—(Wheels)
The Judds—Cow Cow Boogie—(Heortlond)
Bellamy Brothers—Country Rop—(Country Rop)
Sweethearts Of The Radea—Chosen Few—(Sweetheorts Of The Rodeo)
Waylan Jennings—Boker Street—(Hongin' Tough)

COUNTRY TOP 40 PLAYLIST SCOREBOARD

Record Ronk	Title	Lst. Wk.	Ttl. Wks.	Req. Ronk	Rotation	Soles Rank	Video	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.	Hot Cuts
1	**Rondy Trovis-**No Ploce Like Home-Worner Bros.	4	12	2	Hot	1	N	Y	1	37	Storms Of Life/Messin' With My Mind
2	**Lee Greenwood-**Mornin' Ride-MCA	3	14	20	Hot	7	N	Y	25	22	Silver Soxophone/Love Will Find Its Woy...
3	**The Stotler Brothers-**Forever-Mercury/Polygrom	6	12	36	Hot	2	N	Y	47	37	Will You Be There
4	**Eorl Thomas Conley-**I Con't Win For Losin' You-RCA	1	14	9	Hot	3	N	Y	5	16	Doncing With The Flome/Preservotion Of...
5	**Sweetheorts Of The Rodeo-**Midnight Girl...-Col.	8	14	18	Hot	8	Y	Y	33	28	Chosen Few
6	**SKO-**Boby's Got A New Boby-MTM	9	13	10	Hot	4	Y	N	38	4	Country Heort/Bitter Pill To Swollow
7	**Steve Woriner-**Smoll Town Girl-MCA	10	10	13	Hot	12	N	Y	-	-	-
8	**Restless Heort-**I'll Still Be Loving You-RCA	11	11	11	Hot	13	N	Y	11	6	Hummingbird/Why Does It Hove To Be...
9	**George Stroit-**Oceon Front Property-MCA	14	6	1	Hot	5	N	Y	14	4	All My Ex's Live In Texos
10	**Kenny Rogers-**Twenty Yeors Ago-RCA	12	6	6	Hot	10	N	Y	10	6	Time For Love/They Don't Moke Them...
11	**The Gatlin Brothers-**Tolkin' To The Moon-Columbio	15	6	14	Hot	20	N	N	-	-	From Time To Time(It Feels Like Love Agoin)
12	**Marie Osmond-**I Only Wonted You-Copitol/Curb	13	10	25	Med.	9	Y	Y	21	21	Everybody's Crozy 'Bout My Boby
13	**George Jones-**The Right Left Hond-Epic	18	6	5	Hot	16	N	Y	4	18	Don't Leove Without Toking The Silver
14	**Eddy Raven-**Right Hond Mon-RCA	2	15	17	RC	6	N	Y	39	2	Shine, Shine, Shine
15	**John Schneider-**Toke The Long Woy Home-MCA	16	11	42	Med.	21	N	Y	29	33	The Auction
16	**Bellomy Brothers-**Kids Of The Boby Boom-MCA/Curb	21	6	7	Hot	24	N	Y	42	D	Country Rop
17	**Juice Newton-**Whot Con I Do with My Heort-RCA	17	11	43	Med.	32	N	N	-	-	-
18	**Alobomo-**You've Got the Touch-RCA	23	6	8	Hot	11	N	Y	3	18	Let's Here It For The Girl/I Tought Her...
19	**Crystol Goyle-**Stroight To The Heort-Worner Bros.	5	15	RC	RC	14	N	Y	26	27	Deep Down/Toke This Heart
20	**Tonyo Tucker-**I'll Come Bock...-Copitol	7	17	RC	RC	18	N	Y	50	45	Doddy Long Legs/Girls Like Me
21	**Woylon Jennings-**Rose In Porodise-MCA	26	5	15	Hot	36	N	Y	35	30	Boker Street
22	**Nitty Gritty Dirt Bond-**Fire In The Sky-WB	19	16	RC	RC	29	N	N	45	38	-
23	**Highway 101-**The Bed You Mode For Me-Worner Bros.	27	6	12	Hot	33	N	N	-	-	-
24	**Ronnie Milsop-**How Do I Turn You On-RCA	20	15	RC	RC	15	N	Y	-	-	-
25	**Gary Morris-**Leove Me Lonely-Worner Bros.	22	18	RC	RC	N2	N	N	16	23	Todoy I Storted Loving You Agoin/11th Hour
26	**T. Grohom Brown-**Don't Go To Strongers-Copitol	32	5	21	Hot	17	Y	Y	12	38	-
27	**Anne Murroy-**On And On-Copitol	31	10	45	Med.	23	N	N	-	-	-
28	**Tom Wopot-**The Rock And Roll Of Love-EMI Americo	30	10	26	Med.	30	Y	Y	-	-	-
29	**Sawyer Brown-**Gypsies On Porode-Copitol/Curb	33	6	31	Med.	25	N	Y	8	17	Groveyord Shift/Sovin' The Honey...
30	**Reba McEntire-**Let The Music Lift You Up-MCA	40	4	27	Hot	28	N	Y	2	18	Why Not Tonight/Till It Snows In Mexico
31	**Lacy J. Dalton-**This Ol' Town-Columbia	29	11	52	Lite	49	N	N	-	-	I Can't See Me Without You
32	**Ronnie McDowell-**Lovin' That Crazy...-MCA/Curb	29	11	44	Lite	38	Y	Y	-	-	-
33	**Michael Johnson-**The Moon Is Still Over...RCA	39	-	36	Med.	38	N	Y	29	34	Cool Me In The River/Hangin' On
34	**Dan Seals-**You Still Move Me-EMI America	29	19	RC	RC	19	N	Y	-	17	Three Time Loser/On The Front Line
35	**Michael Martin Murphey/Holly Dunn-**A Face...-WB	42	4	19	Med.	43	N	Y	-	-	-
36	**The Judds-**Don't Be Cruel-RCA/Curb	50	3	4	Hot	38	N	Y	31	-	Turn It Loose/ Cow Cow Boogie
37	**Ricky Van Shelton-**Wild Eyed Dream-Columbia	11	10	37	Med.	52	N	Y	-	-	Somebody Lied/Working Man Blues
38	**Kothy Motteo-**You're The Power-Mercury	46	4	46	Med.	53	N	Y	34	14	Bock Up Grinnin'/You Plont Your Fields
39	**Keith Whitley-**Homecoming '63-RCA	25	16	RC	RC	22	Y	Y	-	-	-
40	**Lyle Lovett-**Cowboy Mon-MCA/Curb	34	18	RC	RC	41	N	N	20	15	Why I Don't Know/You Con't Resist It

Y—Yes N—No

ON DECK

Record Rank	Title	Lst. Wk.	Ttl. Wks.	Req. Rank	Rot.	Sales Rank	Video	Current Tour	Current LP This Wk.	Current LP Ttl. Wks.	Hot Cuts
41	**Billy Joe Royal-**Old Bridges Burn Slow-At. Americo	47	3	16	Med.	42	N	Y	32	40	-
42	**Nanci Griffith-**Lone Stor Stote Of Mind-MCA	45	6	22	Lite	-	N	Y	-	-	-
43	**Don Williams-**Senorito-Copitol	51	4	-	Med.	45	N	N	-	-	Send Her Roses
46	**The O'Kanes-**Con't Stop My Heort...-Columbio	53	4	28	Med.	-	N	Y	24	6	Bluegross Blues/Thot's All Right Momo
47	**Jimmy Murphy-**Keep The Foith-Encore	52	5	38	Med.	-	N	Y	-	-	-
48	**Parton/Ronstadt/Harris-**To Know Him Is...WB	55	2	23	Med.	44	Y	N	-	-	-
49	**Liz Boardo-**There's Still Enough Of Us-Moster	54	5	33	Lite	-	N	N	-	-	-
51	**Judy Rodman-**Girls Ride Horses Too-MTM	56	2	47	Lite	-	N	N	-	-	Do You Make Love As Well As You Make Music
53	**The Oak Ridge Boys-**It Takes A Little Rain-MCA	58	-	-	Lite	-	N	N	-	-	-
55	**Adam Baker-**You've Got A Right-Avista	60	-	48	Lite	-	N	Y	-	-	-
57	**The Girls Next Door-**Walk Me In The Rain-MTM	63	3	29	Lite	-	N	Y	-	-	-
58	**Mel McDaniel-**Oh What A Night-Capitol	60	3	39	Lite	-	Y	Y	28	14	'57 Chevy & You/Just Can't Sit Down Music
59	**Steve Earle-**Goodbye's All We've Got Left-MCA	65	3	40	Lite	-	N	Y	6	40	Feorless Heort/Good Ole Boy (Gettin' Tough)
60	**The Shooters-**They Only Come Out At Night-Epic	66	5	34	Lite	-	N	Y	-	-	-
62	**Ricky Skaggs-**I Wonder If I Core As Much-Epic	68	3	35	Lite	-	N	Y	12	18	Wolkin' In Jerusolem/Roisin' The Dickens
63	**Mickey Clark-**When I'm Over You-Evergreen	70	5	-	Lite	-	N	N	-	-	-
64	**Billy Vera And The Beaters-**At This Moment-Rhino	71	4	-	Med.	-	Y	N	-	-	-
65	**Hank Williams Jr.-**When Something Is...-WB/Curb	75	2	-	Lite	-	Y	Y	30	2	My Nome Is Bocephus
66	**Gary Morris-**Ploin Brown Wropper-Worner Bros.	D	D	30	Lite	-	N	Y	14	23	Todoy I Storted Loving You Agoin/11th Hour
67	**Pake McEntire-**Heort Vs. Heort-RCA	D	D	51	Lite	-	N	Y	-	-	-

INDIE TOP 20

Title	Last Week	Wks. on Chart	Stations
1 **Jimmy Murphy-**Keep The Foith-Encore	1	6	WSCG 16/12, KSO 21/18, KJJR 27/19, KINO 26/20, KIXZ 25/20, KMOO 25/21
2 **Liz Boardo-**There's Still Enough Of Us-Moster	2	6	KMOO 24/20, KYKX 32/25, WPNX 30/28, WCMX 34/29, WSDS 36/30, WCVR 35/30
3 **Adam Baker-**You've Got A Right-Avisto	5	4	WKDY 26/16, KSIW 29/27, KMOO 36/28, KYKX 35/28, WVAR 37/29, WCCN 34/29
4 **Mickey Clark-**When I'm Over You-Evergreen	9	5	WSCP 24/20, KYKX 29/22, WJJC 27/23, KPOW 33/31, WDLW 34/32, KWOC 38/34
5 **Billy Vera & The Beaters-**At This Moment-Rhino	10	4	WSCG 23/18, WKDY 17/10, WWVA 31/30, WWRK 23/22, WMMK 32/25, WOWW 40/29
6 **Tina Danielle-**Burned Out-Chorto	11	4	WSCP 22/18, KJJR 34/26, KIXZ 39/30, KYKX 49/42, WQTE 41/38, KSO D/39
7 **The Johnstons-**Two-Nome Girl-Hidden Volley	12	3	WPAY 46/42, KMOO D/39, WWQM 46/43, KYKX 49/42, WQTE d/49, WVAR 47/44
8 **Alibi-**It Only Hurts When I Cry-Comstock	15	2	WQTE 42/32, KMOO 38/31, WSCG 50/39, KICE 35/33, WPCM 48/42, WJJC D/43
9 **Melissa Kay-**No More Mr. Nice Guy-Storgem	13	3	WJJC 38/32, WMML 34/34, WKJA 46/44, KBFS 48/45, WKDY 50/47, KJUN D/49
10 **Kathy Edge-**I Toke The Chonce-NSD	16	2	KMOO 39/32, WSCG D/45, WPNX 43/39, WICO 48/42, KJUN D/45, WSDS D/49
11 **Marica Lynn-**You've Got Thot Leoving Look...-Soundwoves	19	2	WKDY D/48, WSCP A/40, WCVR A/49, KEED-A, WICO-A, WSDS-A
12 **Gail O'doski-**Eorly Morning Love-Door Knob	D	D	WJJC 29/24, WSCG 42/36, KYKX 43/36, WPNX 44/43, WLET A/44, KFGO D/49
13 **J.C. Weaver-**Gotto Get Out Of Town-Wild Turkey	20	2	WXCE D/49, WPNX D/50, WOFF-A, WVAM-A, WLET-A, WAGI-A
14 **Peggy Johnson-**I Thought You Were Alreody Gone-Cypress	18	2	WSCP 28/22, WCAW 47/43, WKDY 47/42, WSCG D/46, WGSQ D/47, WKJA D/47
15 **Jimmy Wilcox-**The Swingin' Side Of Them...-Silver Stirrup	D	D	WJJC 43/40, WQTE D/50, KJUN D/50, KFRD-A, WAGI-A, WSWN-A
16 **Gary McCullough-**The Cheoter-Soundwoves	D	D	WFMW-A, WLCO-A, WMTZ-A, WLET-A, WKJA-A, WVAR-A
17 **A.J. Masters-**Toke A Little Bit Of It Home-Bermudo Dunes	4	6	WSCG10/6, KFRD 35/28, WYII 35/29, KJJR 40/31, WSDS 40/28, WKTY 30/28
18 **Tony McGill-**Like An Oklohomo Morning-Killer	3	11	WSCP 23/19, WVAR 32/28, WSDS 35/32, WKJA 43/38, WOCI 44/41, WLCO D/50
19 **Ren Ashley-**How Con You Mend A Broken Heort-West	8	5	WSCG 30/26, KRKT 36/31, WVAR 45/41, KINO 45/42, WJJC 45/42, KBFS 49/44
20 **Tim Malchak-**Colorodo Moon-Alpine	D	D	KMMJ-A, KSJB-A, KSIW-A, WCMX-A, KFAY-A, KVGB-A

COUNTRY PLAY BY PLAY

NORTHWEST

KRKT
Albany, OR
H. David Allon
#1 SKO

ADDS
T.L. Lee
The Johnstans
Pake McEntire
Steve Eorle
Dolly Parton, Lindo
Ranstadt & Emmylou
Harris
The Ook Ridge Boys
Lyle Lovett
Dano McVicker
Moe Bondy
The Whites
Lauise Mandrell
Gary Marris
K.D. Long
Jimmy Olson
Melisso Koy
Suzy Bogguss
Tim Malchak

REQUESTS
SKO
Bellamy Brothers
Michael Mortin
Murphey & Holly Dunn
Michael Jahnson
T. Grohom Brawn

KZZR
Burns, OR
Scott Seven
#1 Gary Morris

ADDS
A.J. Masters (DH)
Nanci Griffith
The Judds
Michael Jahnsan
Rebo McEntire
Michael Mortin
Murphey & Holly Dunn
Dana McVicker

REQUESTS
George Stroit

KEED
Eugene, OR
Billy Pilgrim-PD
#1 Randy Travis

ADDS
Asleep At The Wheel
(P)
Adom Baker (DH)
Mel McDoniel
Pam Tillis
David Allan Cae
The O'Kanes
Liso Childress
Morcio Lynn
Peggy Johnson

REQUESTS
Dennis Rabbins
Nanci Griffith
Kenny Rogers

KJJR
Whitefish, MT
Arthur Jackson-PD
#1 SKO

REQUESTS
Judy Rodmon

KOFE
Saint Mories, ID
Joe Benson
#1 Lee Greenwood

ADDS
The Judds (P)
The O'Kones
The Oak Ridge Boys
David Allan Coe
Pake McEntire
The Bonner Fomily
Jim Christopher
Gail O'doski

REQUESTS
Rondy Trovis
Restless Heart

NORTHEAST

WSCG
Corinth, NY
Stan Edwards
#1 The Statler
Brothers

ADDS
The Ook Ridge Boys (P)
Johnny Paycheck
Tommy Bell
Ride The River

REQUESTS
The Stotler Brothers
Larry, Steve and Rudy:
The Gatlin Brothers
Jimmmy Murphy

WCAO
Baltimore, MD
Johnny Dark
#1 Lee Greenwood

ADDS
Moe Bandy (P)
The Oak Ridge Boys
David Allon Coe
Kris Kristofferson
Gory Morris
Pom Tillis
Carl Perkins
John Conlee
Mickey Clark
Rosemory Sharp

REQUESTS
Earl Thamas COnley
SKO
George Stroit
Alabama
Highway 101

WCVR-FM
Randolph Center, VT
Jim Workmon
#1 Sweetheorts Of The
Rodeo

ADDS
The Whites (P)
Marcia Lynn (DH)
The Oak Ridge Bays
Asleep At The Wheel
Dolly Portan, Lindo
Ronstodt & Emmylou
Harris
Pake McEntire
Lean Poyne
SKO
Highway 101
Nanci Griffith
Liz Boarda
The O'Kanes

WAHC
Neenah, WI
Vicki Johnson
#1 Randy Trovis

ADDS
Billy Jae Royal
Judy Rodman
Steve Eorle
The Shooters

REQUESTS
Rondy Travis
Sweethearts of the
Radea
Kenny Rogers
George Stroit

WDLW
Waltham, MA
Nina Ryder-PD
#1 Sweethearts Of The
Rodeo

ADDS
Asleep At The Wheel
(P)
Tim Malchak (DH)
The Whites
Corl Perkins
Louise Mandrell

REQUESTS
T. Graham Brawn
Dennis Robbins

WICO
Solisbury, MD
C.R. Hook-PD
#1 Eddy Raven

ADDS
Curtis Potter (DH)
Marcia Lynn
Indiana
Tim Malchak
Ogden Horless
Tony Bell

REQUESTS
Eddy Raven
Earl Thomas Conley
Georgе Stroit
Kenny Rogers
Bellomy Brothers
Dolly Partan,
Linda Ranstadt &
Emmylau Horris

NORTH CENTRAL

WSDS
Ypsilonti, MI
Clyde Beaver
#1 The Stotler
Brothers

ADDS
The Whites (P)
Stella Porton (DH)
Judy Rodmon
Hank Williams Jr.
Mae Bondy
Gary Morris
Asleep At The Wheel
Lauise Mandrell
The Banner Fomily
Jim Christopher
Jock Elliott
The Greer Brothers
Leon Poyne
Marico Lynn

REQUESTS
The Stotler Brothers
George Stroit
The Judds

KFEQ
St. Joseph, MO
Bob Orf
#1 Randy Trovis

ADDS
Asleep At The Wheel
(P)
Stella Porton (DH)
Dovid Allan Coe
Moe Bondy
Gary Morris
Chorly McCloin

REQUESTS
Georgе Stroit
Morie Osmond
Steve Wariner
The Statler Brothers
Randy Travis

KVOX-FM
Moorhead, MN
Scott Winston
#1 Rondy Travis

ADDS
Dolly Porton, Lindo
Ronstadt & Emmylou
Harris (P)
Highwoy 101
John Conlee

REQUESTS
Kenny Rogers
George Stroit
Bellamy Brothers
Gary Morris

KSGM
Ste. Genevieve, MO
Bob Scott
#1 Crystal Gayle

ADDS
The Oak Ridge Boys (P)
Billy Vera & the Beoters
(DH)
Jimmy Murphy
Highway 101
Tommy Roe

REQUESTS
Eorl Thomas Conley
Kenny Rogers
The Statler Brothers
Lianel Richie
Steve Woriner
Morie Osmond
Lorry, Steve ond Rudy:
The Gotlin Brothers
The Judds

KAVV
Tucson, AZ
Paul Lotsof
#1 Crystal Gayle

ADDS
The Judds
The Oak Ridge Bays
Pake McEntire
Ricky Skoggs
Steve Earle
Dolly Parton, Lindo
Ranstodt & Emmylou
Harris
Judy Rodmon
Dono McVicker
Bobby Yates

KBFS
Belle Fourche, SD
Dick Deno-PD
#1 Sweetheorts Of The
Rodeo

ADDS
Gory Morris (P)

SOUTH WEST

KKAL
Arroyo Grande, CA
Fronk Shaw
#1 Lee Greenwaad

ADDS
The O'Kanes (P)
Girls Next Doar
Steve Eorle
Hank Willioms Jr.

REQUESTS
Eddy Raven
Steve Woriner
Kenny Rogers
Larry, Steve and Rudy:
The Gotlin Brothers
The Shooters

KBRQ
Denver, CO
Jim Stricklon-PD
#1 Eorl Thomas
Conley

ADDS
Asleep At The Wheel
(P)
Tim Malchak (DH)
Charly McClain
Gary Marris
Moe Bondy
John Conlee

REQUESTS
Lorry, Steve & Rudy:
The Gatlin Brothers
Steve Wariner
Highway 101
Bellomy Brothers
K.T. Oslin

KTOM
Salinas, CA
Jeff Iler-PD
#1 Crystol Goyle

ADDS
The Judds (P)
Jimmy Wilcox (DH)
The Ook Ridge Boys
Billy Joe Royal
Lyle Lovett
Honk Willioms Jr.
Dolly Porton, Lindo
Ronstadt & Emmylou
Harris
Gary Marris
Judy Rodmon
Moe Bandy
The Whites
K.D. Long

REQUESTS
SKO
Restless Heort
Steve Wariner
George Strait
Kenny Rogers

KROW
Reno, NV
Joel Muller-PD
#1 Restless Heart

ADDS
The Oak Ridge Boys (P)
Judy Radman
Hank Williams Jr.
Poke McEntire
Dolly Parton, Lindo
Ronstadt & Emmylou
Horris

REQUESTS
Restless Heart
Rondy Trovis
George Stroit
Don Williams

SOUTH EAST

WOFF
Comilla, GA
Debbie Triston-PD
#1 Eddy Raven

ADDS
Dolly Parton, Lindo
Ronstadt & Emmylou
Harris (P)
J.C. Weaver (DH)
The Shooters
Don Williams
The O'Kanes
Mel McDaniel
Ricky Skoggs
Judy Rodman
Tom Miles
Burleigh Grimes
Johnny Poycheck
Stello Parton
Gail O'Doski

REQUESTS
Marie Osomond
Georgе Strait
Liz Baarda
A.J. Mosters
The Girls Next Daar

WKCW
Warrenton, VA
Tom "Cat" Reeder
#1 Rondy Trovis

ADDS
The Oak Ridge Boys (P)

REQUESTS
Lee Greenwood
Randy Travis
Georgе Janes

WLET
Toccoa, GA
Steve Hamby
#1 Randy Travis

ADDS
Asleep At The Wheel
(P)
Billy Jae Rayal
Tommy Roe
Reba McEntire
Jimmy Murphy
Liz Boardo
Dolly Porton, Linda
Ronstadt & Emmylau
Harris
Lyle Lovett
Carl Perkins
John Conlee
Chorly McCloin

REQUESTS
Georgе Stroit
Nonci Griffith
Billy Joe Royal
Lyle Lavett

WKDY
Spartenburg, SC
Tony M. Peorson
#1 Keith Whitley

ADDS
Hank Willioms Jr. (P)
Alibi (DH)
Dovid Allan Coe
Rodney Crowell
Jana Cash
The Bandit Bond
The Greer Brothers
Babby Jo & Myrna
Ford
Mark White
Ride The River

REQUESTS
Georgе Strait
Billy Vera & the Beoters
George Jones
Adam Baker
Hank Williams Jr.

WJJC
Commerce, GA
Keith Parnell
#1 Dwight Yoakam

ADDS
Joy Ford (P)
The Banner Family (DH)
Bobby Jo & Myrno
Ford
Keith Haynes
Jimmy Olson
Mark Mitchell
Jack Elliott
The Reeves Brothers

REQUESTS
Randy Trovis
Tommy Roe
George Jones
Babby Barchers
Highwoy 101
George Stroit
T. Graham Brown
Waylon Jennings
Billy Joe Royol

WVAR
Richwood, WV
Dennis Jackson-PD
#1 Keith Whitley

ADDS
The Oak Ridge Boys (P)
The Bondit Band (DH)
The Judds
Hank Williams Jr.
Gary Morris
Dally Partan, Lindo
Ronstodt & Emmylou
Harris
Ray Charles
Highwoy 101
Jono Cosh
Jimmy Olsan
Sue Ellen
Gary McCullough
Jimmy Wilcox
Steven Hyles
The Banner Fomily
Hoot Hester

REQUESTS
Keith Whitley
Crystal Gayle
SKO
Rondy Trovis
Atlanta
Bellamy Brothers
Alobomo
Sowyer Brown
George Stroit

WSUN
St. Petersburg, FL
Kevin Murphy-PD
#1 Don Seols

ADDS
Highwoy 101
T. Grohom Brown

SOUTH CENTRAL

KXSA
Monticello, AR
Lorry Dean
#1 Rondy Travis

ADDS
Moe Bondy (P)
Kothy Edge (DH)
The Whites
Gory Morris
John Conlee
Chorly McClain
The Forester Sisters
John Anderson

REQUESTS
George Stroit
Larry, Steve and Rudy:
The Gatlin Brothers
John Schneider
George Jones
Bellomy Brothers
Woylon Jennings
Highway 101
Kathy Motteo
Billy Joe Royol

KMOO
Mineola, TX
Lorry Tucker
#1 T.G. Sheppord

ADDS
The Judds (P)
The Bondit Band (DH)
Marcia Lynn
Jomes Story
Jona Cosh
The Reeves Brothers
Honk Willioms Jr.
Mark White
Bobby Jo &
Myrno Ford
Stello Porton
Bittersweet
Del Reeves
Jim Christopher
Ricky Von Shelton

REQUESTS
T.G. Sheppord
Keith Whitley
Sweethearts Of The
Rodeo
Michoel Jahnson
Liz Boordo
The Bellomy Brothers
Gene Stromon
Ride The River
Alibi

KFRD-FM
Rosenberg, TX
Bill Ingram-PD
#1 Ronnie Milsop

ADDS
John Conlee (P)
Jono Cosh (DH)
Louise Mandrell
Asleep At The Wheel
Chorly McCloin
Moe Bondy
The Whites
Gary Morris
K.D. Long
Corl Perkins
Stello Porton
J.C. Weover
Jimmy Wilcox

REQUESTS
Crystol Goyle
The Stotler Brothers
George Stroit
Michoel Johnson

REGIONAL BREAKOUTS
COUNTRY

	COMMENTS
NORTHEAST	
1 **To Know Him Is To...**-Partan/Ronstadt/Horris-Warner Bros.	Hottest record in a long time.
2 **Lovin' That Crazy Feelin'**-Ronnie McDowell-MCA/Curb	Playin' the heck out of it.
3 **Senorita**-Dan Williams-Capitol	Lots of requests.
4 **Don't Be Cruel**-The Judds-RCA/Curb	Hot! Hot! Hot!
5 **Gypsies On Parade**-Sawyer Brown-Capitol/Curb	Really toking off.
SOUTHEAST	
1 **Come To Me**-Jahnny Paycheck-Mercury	Lightin' 'em up.
2 **Ocean Front Property**-George Strait-MCA	Great phones.
3 **Walk Me In The Rain**-Girls Next Doar-MTM	Hot!
4 **Don't Be Cruel**-The Judds-RCA/Curb	I've never seen anything like it, flooded with requests.
5 **Forever**-The Statler Brathers-Mercury/Palygram	It's Happening.
SOUTHWEST	
1 **To Know Him Is To...**-Parton/Ronstadt/Harris-Warner Bros.	Good for old and new cauntry listeners.
2 **Don't Go To Strangers**-T. Graham Brown-Capitol	Hot mover.
3 **Ocean Front Property**-George Strait-MCA	Hottest recard we've gat right now.
4 **Don't Be Cruel**-The Judds-RCA/Curb	Instant respanse.
5 **Let The Music Lift You Up**-Reba McEntire-MCA	All the stores here ore sold out of it.
NORTHWEST	
1 **Girls Ride Horses Too**-Judy Rodman-MTM	Hottest we've got.
2 **A Face In The Crowd**-Michael Martin Murphey/Holly Dunn-WB	Hottest phones.
3 **It Only Hurts When I Cry**-Alibi-Camstock	Burnin' up the charts, people love it.
4 **Don't Be Cruel**-The Judds-RCA/Curb	Taking off quickly.
5 **The Right Left Hand**-George Jones-Epic	Request activity high.
NORTH CENTRAL	
1 **Way Down Texas Way**-Asleep At The Wheel-Epic	Good dancing western music.
2 **Don't Be Cruel**-The Judds-RCA/Curb	Audience loves it.
3 **Goodbye's All We've Got Left**-Steve Earle-MCA	Hot song, a lot of respanse in the first week.
4 **It Only Hurts When I Cry**-Alibi-Comstock	People are calling all day lang.
5 **You've Got The Touch**-Alabama-RCA	Back to basic Alabama sound.

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COUNTRY PROFILES

Steven "Phlash" Phelps—Music Director
KPQX—Havre, MT

HAVRE—"Now yau have it, naw you don't"—that ald saying has served as Steven "Phlash" Phelps' life-stary-in-a-capsule ever since he began in radia—except far the last year at KPQX, which is his success stary. But before KPQX, radia candy was dangled in Phlash's face, then *snotched* away.

A case in point: Phlash's first head-an collisian with radia. Grawing up in Baltimare, Phlash listened ta a lat af tap 40 music an the radia and cammitted it all ta memory. He begon ta develap a lave far the radia medium, and, in his last year of high schaal, he wrote ta every statian in Baltimare begging for an internship. One af thase statians, WSBS, called him far an interview. Phlash was ecstatic when the statian hired him—but then came the first blaw. There had been o mixup; toa many interns had been hired, sa he was let ga almast as quickly as he was hired.

His next run-in with radio was in the farm af a cantest. Armed with his knawledge af music (and quickly recovered fram his first "naw yau dan't"), Steve entered a cantest at the local WQSR. He decoded a collage af split-secand partians af sangs played 14 in a raw. When he called and named the tunes, he was told he was the winner af a trip ta Ria—until the d.j. asked him haw ald he was. He was 17. Contestants had ta be 18 to win. Again, rodio gave ond then took away.

No problem—next time araund, when the calloge was changed, Phlash once agoin decoded the songs and had his sister call in—she was six yeors older thon he—and she wan a trip to Howaii. The p.d. at WQSR was pretty impressed with his drive, sa Phlash was offered on internship ot the statian. Of *course* he accepted, and he basked in the gathering af "invaluable anthe-jab training fram majar-market jacks" far the rest af his seniar year.

Upan graduatian, Phlash was beckaned by WLAS, a cauntry statian in Jacksanville, NC, ta da the afternaan drive show. He accepted, and headed sauth. But he faund that cauntry radia was a different game. All the training the kid had gatten fram listening to and warking at a Tap 40 station in Baltimare, cambined with his natural exuberance, was a bit overwhelming in the setting af a Sauthern cauntry-farmatted radio station (he referred ta himself as "The Jacksanville Phlasher"). The battam line is that Phlash was let ga after faur manths.

But that first rejection didn't daunt ale Phlash—it just spurred him an mare. The 18-year-old had nothing if nat determinatian—and a lave af music. But, what he lacked was experience, a situation he would rectify if it was the last thing he did.

But that experience proved a little more difficult ta abtain than Phlash had expected. First, he taak a pasitian at WOKI-Knaxville—which lasted far ane night an the air. The next "naw yau have it, naw yau dan't" episade centered araund a new statian, WZIX in Columbus, MS. The p.d. appraached Phlash ta wark far him when the statian went an air. Well, a manth later, when he was ta start his new jab, Phlash faund that the p.d. wos no langer with the station, and the offer was void. Okay, not to worry, he'd toke the affer from WXTQ in Athens, OH. But then came the letter from the stotion withdrowing the offer.

Now you have it—now you don't. Sa whot daes a 19-yeor-old, energetic, music-loving persan with gobs af want-to da at this point? Does he decide radio is too shifty far him, that it's full of empty promises, and change directions in his career? Or—daes he take the bit in his mauth ance again and send aut 142 tapes af himself across the United States? That's what Phlash did, haping that maybe one tape would land an ears that wauld result in a true jab affer....

That set of ears belanged ta Bill Wright, p.d. af KPQX in Havre. He picked up an Phlash's talent and asked him to come out ta Mantana. As Phlash drave clear acrass the cauntry, thraugh February snowstarms, he desperately haped that *this* jab wauld pan aut.

And it did. Bill says he recagnized Phlash's ability and knowledge of music right away, and channeled his energy in a way that cauld really *wark* in a personality-radio situation. "We believe in ane-an-one radia with the listeners," Phlash soys, and refers to his listeners as the "Phlash Fan Can." "When Bill and I simulcast, we have a blast—and so do the listeners."

Phlash just celebrated his ane-yeor anniversary with KPQX. Now firmly planted in the Mantana snaw, the samewhat radical 20 year ald is Havre's favarite d.j., accarding to his p.d.

"I laak at talent, nat age." Bill says. "Phlash may have given me some gray hairs while he's been here, but he's definitely got the talent."

Well, Phlash, naw yau have it.

Valerie Hansen and Amy Lavelle

MOTHER AND DAUGHTER VISIT RADIO SISTER—*The infamous, renawned and revered Judds paid a visit ta Debbie Tristan at WOFF in Camilla, GA recently when they were performing in the areo.*

HIGH PRIORITY

MICHAEL SIRLS
RCA

Restless Heart is tap 5 and heavy ratatian at almast every reparting statian. This graup is radia's favarite and this will be their secand #1. **The Judds**, in just 3 weeks, are already tap 30. The recard is "mast requested" at many statians. Their new lp "Heartland," shipped 2/1, will reach gald sales mark any day. **Louise Mandrell** has never saunded better. Her new praducers are Harald Shedd and Mark Wright. This recard apened up hat, radia is excited and all camments are pasitive.

PAUL LOVELACE
Capitol/EMI America

This week we wauld like ta spatlight aur new releases. **Dan Seals'** "I Will Be There" fallaws faur straight #1's far Dan. We have three new recards fram three beautiful ladies: **Dana McVicker,** with "I'd Rather Be Crazy," **Suzy Bogguss** with "I Dan't Want Ta Set The Warld On Fire" and **Barbara Fairchild's** "Taa Much Lave."

Rick Blackburn: "Rebuilding Before Your Eyes"

"When you look at some of the new foces on the roster, I guess [it moy be on indication of] our reaction to the street. We don't wont to hove an overreaction to the street—I don't wont to imply thot—we just feel thot the Age of the Singer/Songwriter is certoinly coming bock to us in full force."

According to CBS's Rick Blockburn, thot type of musicol critter, with his direct occess to "songs from within," moy well represent the future of the lobel—if not of the country music industry os o whole. And, he cloims thot positive fon response, in terms of soles, is encouroging that line of thinking.

"They moy sound good ond look good, but the litmus test is 'Are they selling?' Indeed they ore, so oll indicotors point to o much better future for country music thon we envisioned o couple of yeors ogo."

Close Harmonies and a Slapback Bass

High on the focus list of the lobel's newly developing situotions is composite of well-known Noshville songwriters Kieron Kone ond Jomie O'Horo, known os The O'Kones.

"That sound is obsolutely unique in country music os we know it todoy. Thot is Tennessee bockporch music—on occordion, o slopbock boss ond the very close hormonies of Kieron ond Jomie. Plus they did literolly yeors of preparation in writing. They were holed up in an ottic over ot Kieron's house, writing oll those songs, developing their hormonies ond those arrangements."

A tope come into the CBS offices, ond o deol was put together in three doys—record time in todoy's business. Blockburn then insisted thot the two be left olone to finish the project os they sow fit, including its production.

"In our opinion, they hod it figured out. Now we gotto insulote 'em. A lot of times, when you sign on act like that, everybody wants to monage 'em, everybody wonts to produce 'em, everybody wants to be involved with 'em—*after* the artist hos o deol! And you can ruin 'em.

"Our involvement is simply to insulote 'em—leove 'em alone ond put some spoce around them so they con creote ond develop the project in its entirety."

Cornering the Western Swing Market

Although they're not new to the country record business, Asleep At The Wheel is new to Epic and will also receive a mojor shore of this yeor's developmentol ottention.

"[Group founder, producer ond lead singer] Roy Benson hos got a lot of things figured out. Mostly, in my opinion, he doesn't compromise, the graup doesn't compromise who they are. I guess it can be summed up in the compaign slogan: 'Country ond Western music ain't dead, it's just Asleep at the Wheel.'

"They pretty much have the Western swing morket to themselves—I meon on o regulor bosis. [Others] will be in ond out of it, but Asleep At The Wheel will give you o very steody diet of it. And our feeling is thot the morket for western swing is virtuolly untapped. There's o demond out there thot we os on industry ore not fulfilling, ond no one con do it better thon Asleep At The Wheel. It's good stuff!

"We found obout 10 greot songs through different publishers, including the old Huey Lewis tune, 'I Wont A New Drug,' which Huey come in ond produced for us. It's just obout done, so we're looking forward to a lot of fun with that pockage.

"Where they hove on odvontoge over some of the newer octs is in their experience. They ore rood-hord, no question about it. They're better now thon they've ever been ond their confidence level is sooring. And Roy Benson *is* an entertoiner."

The Eagles Revisited?

Meonwhile, from Muscle Shools comes a brond new entry called The Shooters—o group put together by songwriter Wolter Aldridge, primorily ot Blockburn's request.

"We hod been down in Muscle Shools tolking to Rick Holl obout doing o production orrangement for us ond while we were there, Walt played a couple of demos for us. The songs knocked me out, [but they were] eormorked for ortists on other lobels."

The demos struck Blockburn os hoving o sound remindful of the Eogles, o sound which he feels "is indelible in country music."

"Perhops the biggest progrommed oldie is 'Lyin' Eyes'. Our consumer hod a love affoir with the Eogles, ond I'm convinced that if the Eagles were moking records today in the country morket, they would be as strong os Alobomo. I firmly believe that.

"Nobody's gonna duplicote the Eagles—I don't mean to imply thot. But Walter's demos had thot sound. So I soid, 'Why don't we give Wolt some spoce ond let him put together o group, with that sound in mind, ond let's see whot comes out of it. Whot emerged out of thot wos The Shooters.

"Wolt Aldridge is o terrific writer, no question obout it. And now he's using those greot songs that he writes for the development of the group."

Two More Unique Sounds

Through Nashville columnist Jerry Thompson, the lobel come in contact with Virginio-based Ricky Van Shelton, who

RICK BLACKBURN
Senior Vice President/General Manager, CBS-Nashville

Blockburn ond Steve Buckinghom eventuolly sow perform ot The Stockyord in Noshville.

"I'll be the first to odmit thot my expectations of him were not very high," Blockburn soys. But he odds that "Before he finished his first song we were fumbling for o nopkin to do o deol.

"But ogoin, it's the sound. I'm not sure how you'd describe it, but it's o bit of the rockabilly, 50-ish kind of feeling—but yet todoy's country. It's something the Stroy Cots might hove done. So we're hoving fun with thot. I think *he's* gonno be o ployer."

One of the surprise moves mode by CBS was the recent signing of Rottlesnake Annie, a figure long known to country music "insiders" as well as to viewers of such TV vehicles as Rolph Emery's "Noshville Now." And an act that would not generolly be cubbyholed under todoy's "commercial" headings.

"I wos never reolly into whot she wos doing," he paints out, "os much, perhops os I should hove been. I'd heord people soy thot she hod o bose in Europe—Czechoslovokio, or behind the Iron Curtoin ot ony rote—ond, fronkly, didn't poy ony ottention to thot."

After heoring one of her topes "coming through the woll," he wos struck by whot he refers to os "the purity of it, the reolness" of her vocol sound. The kind of thing thot wos "so row" thot there was definitely o morket for it.

"She wosn't reolly dying to be on o [mojor] record lobel. Not at all. She got olong very well without us up to this point." Eventually, however, o deol wos made that was satisfactory to both sides.

"Some will soy Annie belongs on a boutique lobel, ond I don't disogree with that. But who soys o mojar can't be involved with product that is in thot oreo. Perhops radio moy not toke to it immediotely—ond thot's o risk, no question obout it. There's nothing 'formulo' obout her music. There's nothing glossy obout her music. But, becouse of the reolness of it ond becouse of who she is, we feel thot the consumer will respond. There's definitely o morket for it.

"For those kinds of reosons, I think, we wont to open it up. We wont to have tolent on the roster who reolly feel thot woy from within—os opposed to hoving people who moke music becouse they think thot thot's whot you wont to heor. And there's the difference.

"It's toking chances. It's oll obout toking chances. It's nothing formulo. Those ore the kinds of things we wonno be involved with."

No Need For Horizon Campaign in '87

This time last yeor, CBS wos emborking on its "Horizon '86" compoign, keying on its new octs of the time (omong whom were lost week's cover oct, Sweetheorts of the Rodeo). A similor compoign is not in the works for '87.

"I'm not so sure we need one. We'll just let these ortists come forword with their own identity ond sound, porticulorly when we're going through o rebuilding process. I'd prefer to just sort of rebuild before your eyes," he loughs. "Tom Londry's been doing this for yeors.

"So we reolly don't hove o compoign. A lot of lobels did that lost yeor, if nothing more than to send o signol out—primarily to rodio ond to our own industry thot the times *are* o-chongin'. Those kinds of compoigns meon nothing to the consumer.

"The messoge coming *back* from rodio (which is getting the messoge from the consumer) is thot they don't hove problems obout ploying new ortists—that's OK now. It just better be good! And that's foir! 'Couse whot hoppened in the 'slump yeors' soys thot we were osleep ot the wheel [during thot time].

"But I think these new ortists ore toking us to another ploteou, ond rodio ond the consumer ore responding tO[. You just can't put out o mediocre record by o superstor ortist ond expect good things to happen. It's certoinly no different in the pop music field or the block music field—so it's foir.

"Those being the ground rules, I think we're o better industry far it!"

(Next week, Blackburn looks toward the futue of the country music business.)

CASH BOX TOP ALBUMS / 101 to 200

February 28, 1987

		LW	WOC
101	**LIVE** □ 9.98 GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST 17214)CAP	94	29
102	**INSIDE STORY** 8.98 GRACE JONES (Manhattan/EMI America ST 53038) CAP	96	12
103	**NO JACKET REQUIRED** 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	104	104
104	**THE COLLECTION** AMY GRANT (A&M SP 3900)RCA	105	26
105	**CROWDED HOUSE** 8.98 (Capitol ST-12485)	152	3
106	**BOSTON** ■ (Epic JE 34188)CBS	89	14
107	**HOT TOGETHER** 9.98 POINTER SISTERS (RCA 5609)RCA	92	14
108	**THE LACE** 8.98 BENJAMNIN ORR (Elektra 60460)WEA	111	5
109	**KING OF STAGE** 8.98 BOBBY BROWN (MCA 5827)MCA	85	7
110	**INSIDE THE ELECTRIC CIRCUS** 8.98 WASP (Capitol ST 12531) CAP	110	17
111	**ELECTRIC CAFE** 9.98 KRAFTWERK (Warner Bros. 9 25525-1)WEA	107	14
112	**ONE TO ONE** 9.98 HOWARD JONES (Elektra 9 60499-1) WEA	91	18
113	**THIS SIDE OF PARADISE** 8.98 RICK OCASEK (Geffen GHS 24098) WEA	102	20
114	**LIKE A ROCK** ■ 9.98 BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	109	46
115	**LIFES RICH PAGEANT** R.E.M. (I.R.S. 5783)MCA	103	29
116	**EXPOSURE** 8.98 EXPOSE' (Arista 8441) RCA	DEBUT	
117	**FAMOUS BLUE RAINCOAT** 8.98 JENNIFER WARNES (Cypres 661 111-1)POL	DEBUT	
118	**STILL STANDING** 8.98 JASON AND THE SCORCHERS (EMI America ST-17219)CAP	121	11
119	**ROCKBIRD** 8.98 DEBBIE HARRY (Geffen/Warner Bros. GHS 24123)WEA	118	10
120	**INFECTED** 8.98 THE THE (Epic BFE 40471)CBS	141	4
121	**SKYLARKING** 8.98 XTC (Geffen/Warner Bros. GHS 24117)WEA	123	10
122	**7800 DEGREES FAHRENHEIT** □ 8.98 BON JOVI (Mercury 824 509-1)POL	125	7
123	**MIAMI VICE II: NEW MUSIC FROM THE TELEVISION SERIES "MIAMI VICE"** 9.98 VARIOUS ARTISTS (MCA 6192)MCA	108	13
124	**STORMS OF LIFE** □ 8.98 RANDY TRAVIS (Warner Bros. 25435-1) WEA	119	36
125	**WHO MADE WHO** ■ 8.98 AC/DC (Atlantic 7-81650) WEA	122	38
126	**NO. 10, UPPING ST.** BIG AUDIO DYNAMITE (Columbia BFC 40445)CBS	117	17
127	**SILK AND STEEL** 8.98 FIVE STAR (RCA AFL 19501) RCA	128	20
128	**THE TONIGHT SHOW BAND WITH DOC SEVERINSON** 8.98 (Amherst AMHY 3311)IND	136	6
129	**THE GOLDEN CHILD** 9.98 FROM ORIGINAL MOTION PICTURE SOUNDTRACK(Capitol SJ 12544)CAP	134	4
130	**FRESH AIRE VI** 11.98 MANNHEIM STEAMROLLER (American Gramaphone AG-386)	130	11
131	**A NICE PLACE TO BE** 8.98 GEORGE HOWARD (MCA MCA 5855)MCA	133	5
132	**THE PACIFIC AGE** 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A&M SP 5144) RCA	112	20
133	**ROCK FOR AMNESTY** 9.98 VARIOUS ARTISTS (Mercury 830 617) POL	142	4
134	**BROTHERHOOD** 8.98 NEW ORDER (Qwest 25511-1) WEA	120	20
135	**DECEMBER** ■ 9.98 GEORGE WINSTON (Windham Hill WH 1025) RCA	116	12
136	**EXPRESS** 8.98 LOVE & ROCKETS (Big Time 6011-1-B)RCA	139	14
137	**THE COMMUNARDS** 8.98 (MCA 5794)MCA	140	5
138	**DOWN TO THE MOON** ANDREAS VOLLENWEIDER (CBS FM 42255) CBS	131	31
139	**SCOUNDREL DAYS** 8.98 A-HA (Warner Bros. 925501-1) WEA	135	18
140	**HIPSWAY** (Columbia BFC 40522)CBS	DEBUT	
141	**TRILOGY** 8.98 YNGWIE J. MALMSTEEN (Polydor 831 073-1)POL	127	22
142	**EYE OF THE ZOMBIE** □ 8.98 JOHN FOGERTY (Warner Bros. 25449-1)WEA	114	22
143	**COUNT THREE AND PLAY** 8.98 BERLIN (Geffen GHS 24121) WEA	129	17
144	**JUICE** ORAN "JUICE" JONES (Def Jam/Columbia BFC 40367)CBS	124	23
145	**LIVE** 8.98 HANK WILLIAMS , Jr. (Warner Bros. 25538-1)WEA	171	2
146	**SHOCKADELICA** 8.98 JESSE JOHNSON (A&M SP 5122) RCA	126	20
147	**AFTERBURNER** ■ 8.98 ZZ TOP (Warner Bros. 25342) WEA	132	68
148	**STANDING ON A BEACH** 8.98 THE CURE (Elektra 60477-1)WEA	149	40
149	**REIGN IN BLOOD** 9.98 SLAYER (Def Jam/Geffen GHS 2413)WEA	137	14
150	**TRUE CONFESSIONS** □ 8.98 BANANARAMA (London 828 013-1) POL	143	30
151	**GREATEST HITS** 8.98 AEROSMITH (Columbia PC 36865) CBS	148	5
152	**THE RAINMAKERS** 8.98 (Mercury 830 214-1 M-1)POL	147	24
153	**REVENGE** □ EURYTHMICS (RCA ATL1-5847) RCA	144	31
154	**BETWEEN TWO FIRES** 8.98 PAUL YOUNG (Columbia FC 40543)CBS	145	14
155	**SCARECROW** ■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 86-1) POL	153	77
156	**WHILE THE CITY SLEEPS...** 8.98 GEORGE BENSON (Warner Bros. 25475-1)WEA	155	24
157	**HAND TO MOUTH** GENERAL PUBLIC (I.R.S. 5782) MCA	146	19
158	**BLOOD AND CHOCOLATE** ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 40518) CBS	151	21
159	**THE SPORT OF KINGS** 8.98 TRIUMPH (MCA-5786)MCA	156	25
160	**MUTUAL ATTRACTION** 8.98 SYLVESTER (Warner Bros. 25527-1)WEA	168	2
161	**OCEAN FRONT PROPERTY** 8.98 GEORGE STRAIT (MCA 5913)MCA	DEBUT	
162	**OH, MY GOD!** DOUG E. FRESH & THE GET FRESH CREW (Reality 2-9649)IND	158	10
163	**THREE HEARTS IN THE HAPPY ENDING MACHINE** DARYL HALL (RCA AJL1-7197)RCA	154	27
164	**LEATHER JACKETS** 9.98 ELTON JOHN (Geffen GHS 24114)WEA	150	11
165	**LOOKING FOR JACK** COLIN JAMES HAY (Columbia BFC 40611)CBS	DEBUT	
166	**PASSION** 8.98 ROBIN TROWER (GNP 2187)GNP	DEBUT	
167	**KLYMAXX** 8.98 (MCA 5832) MCA	159	12
168	**HEART** ■ 8.98 (Capitol ST-12410) CAP	163	86
169	**TUTU** 8.98 MILES DAVIS (Warner Bros. 25490) WEA	166	20
170	**BORN IN THE U.S.A** ■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	167	140
171	**LIVING ALL ALONE** 8.98 PHYLLIS HYMAN (Manhattan ST 53029) CAP	170	20
172	**THE HOUSEMARTINS** 8.98 (Elektra 60501)WEA	DEBUT	
173	**GUITARS, CADILLACS, ETC., ETC. 8.98** DWIGHT YOAKAM (Reprise/Warner Bros. 15372-1) WEA	165	50
174	**PLAY DEEP** ■ THE OUTFIELD (Columbia BFC 40027) CBS	161	72
175	**PRESS TO PLAY** 9.98 PAUL McCARTNEY (Capitol PIAS-12475)CAP	157	25
176	**QRIII** 8.98 QUIET RIOT (Pasha OZ 40321)CBS	162	30
177	**UNITED** 8.98 COMMODORES (Polydor 831 194-1)POL	164	11
178	**L IS FOR LOVER** 9.98 AL JARREAU (Warner Bros. 25477-1)WEA	175	22
179	**TUFF ENUFF** □ THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	169	52
180	**TO BE CONTINUED . . .** 8.98 THE TEMPTATIONS (Gordy/Motown 6207GL) MCA	160	31
181	**CONSTRICTOR** 8.98 ALICE COOPER (MCA 5761) MCA	172	21
182	**DOUBLE VISION** □ 8.98 BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA	180	39
183	**THE MONKEES** 8.98 (Rhino RNLP 70140)	179	21
184	**BROTHERS IN ARMS** 8.98 DIRE STRAITS (Warner Bros. 25264) WEA	181	92
185	**REAL LOVE** 8.98 ASHFORD & SIMPSON (Capitol ST-12469)CAP	173	25
186	**EMERSON, LAKE & POWELL** 8.98 (Polydor 827 297-1) POL	178	39
187	**KINGDOM BLOW** 8.98 KURTIS BLOW (Mercury 830 215-1) POL	184	17
188	**PLEASE** 8.98 PET SHOP BOYS (EMI/America PW 17193) CAP	183	47
189	**OBSESSION** 9.98 BOB JAMES (Warner Bros. 25495-1)WEA	190	14
190	**LISA LISA AND CULT JAM WITH FULL FORCE** □ (Columbia BFC 40135)CBS	176	23
191	**WINNER IN YOU** 8.98 PATTI LaBELLE (MCA 5737) MCA	174	42
192	**GOOD MUSIC** JOAN JETT AND THE BLACKHEARTS (Blackheart BFZ 40544)CBS	185	15
193	**MORE OF THE MONKEES** 8.98 (Rhino RNLP 70142)	186	21
194	**DEEP END LIVE** 9.98 PETE TOWNSHEND (Atco/Atlantic 7-90553) WEA	182	18
195	**LITTLE CREATURES** 8.98 TALKING HEADS (Sire 25305-1) WEA	189	90
196	**U-TURN** ISAAC HAYES (Columbia FC 40316)CBS	188	14
197	**PICTURE BOOK** 8.98 SIMPLY RED (Elektra 60452-1) WEA	187	49
198	**JAZZ FROM HELL** 8.98 FRANK ZAPPA (Barking Pumpkin ST 74205)CAP	177	10
199	**ROUND MIDNIGHT** VARIOUS ARTISTS (Columbia SC 40464)CBS	192	14
200	**THE OTHER SIDE OF LIFE** □ 8.98 THE MOODY BLUES (Polydor 829-179-1) POL	191	43

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abbott, Gregory . . 31
AC/DC . . 125
Aerosmith . . 158
Alabama . . 81
A-ha . . 139
Ashford & Simpson . . 189
Baker, Anita . . 11
Bananarama . . 150
Bangles . . 4
Beastie Boys . . 2
Benson, George . . 156
Berlin . . 143
Big Audio Dynamite . . 126
Blow, Kurtis . . 187
Bon Jovi . . 1,122
Boston . . 8,106
Brown, Bobby . . 109
Bush, Kate . . 52
Cameo . . 27
Cetera, Peter . . 47
Chicago . . 46
Cinderella . . 6
Clapton, Eric . . 24
Club Nouveau . . 35
Collins, Phil . . 103
Commodores . . 177
Communards . . 137
Cooper, Alice . . 181
Costello, Elvis . . 158
Cray, Robert . . 17
Crowded House . . 105
Cure, The . . 148
David & David . . 41
Davis, Miles . . 169
Dead Or Alive . . 68
Deep Purple . . 29
Dire Straits . . 184
Doug E. Fresh . . 162
Duran Duran . . 20
Edmunds, Dave . . 90
Emerson, Lake & Powell . . 186
Europe . . 25
Eurythmics . . 153
Exposé . . 116
Fabulous Thunderbirds, The . . 179
Five Star . . 127
Fogerty, John . . 142
Fox, Samantha . . 32
Franklin, Aretha . . 55
Gabriel, Peter . . 23
Genesis . . 5
General Public . . 157
Georgia Satellites . . 9
Glass Tiger . . 51
Gramm, Lou . . 97
Grant, Amy . . 104
Hall, Daryl . . 163
Harry, Debbie . . 119
Hart, Corey . . 66
Hay, Collin James . . 165
Hayes, Issac . . 196
Heart . . 168
Hipsway . . 140
Hornsby, Bruce . . 103
Housemartins, The . . 172
Houston, Whitney . . 44
Howard, George . . 131
Human League . . 88
Hüsker Dü . . 89
Hyman, Phyllis . . 171
Idol, Billy . . 30
Iron Maiden . . 60
Jackson, Freddie . . 37
Jackson, Janet . . 7
James, Bob & Sandboran, David . . 182
James, Bob . . 189
Jarreau, Al . . 178
Jason And The Scorchers . . 118
The Jets . . 98
Jett, Joan & The Blackhearts . . 192
Joel, Billy . . 21
John, Elton . . 164
Johnson, Don . . 92
Johnson, Jesse . . 146
Jones, Grace . . 102
Jones, Howard . . 112
Jones, Oran . . 144
Journey . . 43
Kansas . . 70
KBC . . 78
Kenny G . . 98
Kinks . . 85
Klymaxx . . 167
Kool & The Gang . . 40
Kraftwerk . . 111
LaBelle, Patti . . 191
Lauper, Cyndi . . 28
Lewis, Huey . . 12
Lisa Lisa . . 190
Lone Justice . . 67
Lorber, Jeff . . 82
Los Lobos . . 45
Love & Rockets . . 136
Madonna . . 13
Malmsteen, Yngwie J. . . 141
Mannheim Steamroller . . 130
McCartney, Paul . . 175
Megadeth . . 104
Mellencamp, John . . 155
Miami Sound Machine . . 73
Miller, Steve . . 56
Money, Eddie . . 33
Monkees . . 87,183,193
Moody Blues . . 200
Murdock, Shirley . . 83
Nevil, Robbie . . 39
New Edition . . 71
New Order . . 134
Oeasek, Rick . . 113
Ocean, Billy . . 86
O M D . . 132
Orr, Benjamin . . 108
Outfield . . 174
Palmer, Robert . . 76
Parson, Alan . . 57
Pet Shop Boys . . 188
Pointer Sisters . . 107
Poison . . 65
Pop, Iggy . . 77
Pretenders . . 34
Quiet Riot . . 176
Rainmakers, The . . 152
Ratt . . 38
Ready For The World . . 53
R.E.M . . 115
Richie, Lionel . . 16
Rock For Amnesty . . 133
Ronstadt, Linda . . 72
Roth, David Lee . . 91
Run D.M.C . . 26
Sandborn, Dave . . 93
Seger, Bob . . 114
Simon, Paul . . 10
Simply Red . . 197
Slayer . . 149
Smithereens, The . . 54
Springsteen, Bruce . . 19,170
Stacey Q . . 99
Strait, George . . 161
Stryper . . 62
Survivor . . 69
Sylvester . . 160
Talking Heads . . 50,195
Temptations . . 180
Tesla . . 79
The Police . . 36
The The . . 120
Thorogood, George . . 101
'Til Tuesday . . 80
Timbuk 3 . . 53
Tonight Show Band . . 129
Toto . . 84
Townshend, Pete . . 194
Travis, Randy . . 124
Triumph . . 159
Trower, Robin . . 166
Turner, Tina . . 49
Vandross, Luther . . 15
Van Halen . . 74
Vaughan, Stevie Ray . . 48
Vera, Billy . . 14
Vincent, Vinnie . . 94
Vollenweider, Andreas . . 138
Wang Chung . . 64
Warnes, Jennifer . . 117
Wasp . . 110
Williams, Hank Jr . . 145
Willis, Bruce . . 22
Winston, George . . 135
Winwood, Steve . . 18
World Party . . 58
XTC . . 121
Yoakam, Dwight . . 173
Young, Paul . . 154
Zappa, Frank . . 198
ZZ Top . . 147

SOUNDTRACKS

An American Tail . . 75
Golden Child . . 129
Little Shop Of Horrors . . 42
Miami Vice II . . 123
Mission . . 96
Round Midnight . . 199
Stand By Me . . 89
Top Gun . . 61

NARM (continued from page 5)

Jackson.

Other eagerly-awaited projects sampled at the product presentations were tidbits of the upcoming releases by Whitney Houston, Prince, Fleetwood Mac, the Grateful Dead, U2, Yes, and a Jacksons single from the soundtrack to *Burglar*. 1987 is also expected to see the release of new product from Stevie Wonder, Patti Smith, the Bee Gees, Tom Petty, Motley Crue, David Bowie, Sheena Easton, and numerous other superstar acts. In addition, several labels—notably CEMA and PolyGram—emphasized aggressive programs for extensive catalogue releases on CD. PolyGram said it would have 37 "special price CDs" from its rock, pop, and jazz catalogues available in the near future.

The growth of CDs could be seen most clearly out in the exhibit area, nestled near the pool at the Fontainebleau Hotel, where every other exhibit seemed to be of some new CD paraphanelia or other—carry cases, labels, display racks, all sorts of things.

The digital warning bell was sounded at this year's Keynote address, delivered by RCA/Ariola president and ceo Elliot Goldman. After railing against the sale of stolen or counterfeit merchandise—suggesting that retailers caught selling such merchandise should be branded "bootleg stores" and blacklisted by manufacturers—Goldman turned his attention to the dreaded approach of DAT.

"RCA Records has taken the hard and firm position that we will not support the DAT technology," said Goldman, "or license our material for use on such a format, until such time as this fundamental issue of DAT as a home taping device has been satisfactorily resolved.

"I find it disquieting that last week's [announcement of] the MCA/GRP domestic distribution deal trumpeted the fact that GRP plans to market its software in DAT format later this year. MCA should think carefully about the repercussions of lending themselves to that activity."

Goldman called for copy-code scanners to be placed in all DAT recorders and for manufacturers to come out with two versions of DAT software: a non-copyable version and a copyable version at a higher price, calling the idea "technologically doable."

Goldman then addressed the "major issue" he wanted to discuss, the possible establishment of single, verifiable, mutually-agreed upon record charts to take the "crapshoot aspect out of our business."

"Does that mean that independent promotion is inherently evil and wasteful?" he asked. "No! But it does mean that independent promotion combined with a wildly escalating bonus system, pegged to a 175-stations-in-two-weeks-or-bust attitude is the haven of the uninitiated, uninformed and irresponsible elements of our industry."

He said: "I call for the formation task forces involving the senior officers of NARM, RIAA, the involved trade publications and the NAB to begin the process of setting the timetables and goals to which we must commit ourselves.

"We can no longer accept a roll of the eyes, a shrug of the shoulders and a whining response about the heavy cost of establishing such systems. These changes are central to the future health and growth of our industry and their cost, while potentially high, will be returned many times over to those who operate in this revised and refined marketplace.

"If we can accomplish this, we will have taken the single most effective step towards strengthening our respective businesses for the future."

The 1,700 people enrolled at the NARM Convention also heard a consultant/psychologist talk about the baby-boomers and why they buy what they buy ("They don't feel they have *any* choices if they don't have *many, many* choices"), a retail consultant armed with slides of various dingy record store toilets and ill-conceived displays; performances by Anita Baker (who disappointed the closing night assemblage with a skimpy three-song set), Miami Sound Machine, and Expose; a press-the-flesh appearance by Samantha Fox; and various seminars and meetings. They also heard plenty of talk from RCA/Arista/A&M about cassette singles and 4" X 12" cassette packaging; PolyGram announce that it was going to distribute its first full-length music video, a 90-minute Kiss extravaganza; and a whole lot about crossover artists, particularly those crossing the jazz, new age, and classical categories. The labels seemed to show genuine interest in marketing things from Zamfir records to classical-stars-doing-poppish records to reissues of classic jazz catalogue.

And, as always, wedged between the giant labels and the retailers were the independent labels, the lifeblood of the industry (the industry's lifeblood was defined many ways at NARM, usually as the breaking of new artists). With the Beastie Boys and numerous other out-of-the-indies successes, close attention was paid to every quarter.

BRUNO BOPS—*Motown's Bruno (Bruce Willis) and the Heaters recently clocked in a performance of "Bruno's Bop" on the American Music Awards. The tune is a single from the band's recently released LP, "The Return of Bruno." Pictured (l-r) are: Nick Lane, Greg Smith, John Berry, Chris Mostert, Danny Grenier, Dick Clark, Marty Fera, Dave Chamberlain, Steve Thoma & Duane Scaiqua.*

A STELLAR SIGNING—*B/C recording act Atlantic Star has been signed to an exclusive, long term contract with Warner Bros. Records. The group's debut LP for the label is entitled "All In The Name of Love," produced by David and Wayne Lewis. Pictured at the signing are (l-r): Tom Draper, vice president, black music marketing; Marylou Badeaux, research director, black music marketing; Earl Cole, Jr., Cole Classics Management; Benny Medina, vice president/executive producer; Mo Ostin, Warner Bros. Records board chairman; Lenny Waronker, Warner Bros. Records president; Ron Ellison, vice president, black music promotion; Carl Scott, vice president, artist relations; Jackie Thomas, Warner Bros. black music department; David Altschul, vice president, business affairs; Atlantic Star's David Lewis, Barbara Weathers, Wayne Lewis, Jonathon Lewis and Joseph Phillips.*

Masekela Joins WEA International Roster

LOS ANGELES—WEA International chairman Nesuhi Ertegun has announced the signing of Hugh Masekela to a worldwide recording contract through an agreement made with Gang Forward Records, the London-based label headed by Johnny Stirling. Product by the South African trumpeter and vocalist will be released on the Warner Bros. label in the U.S., and throughout the rest of the world by WEA International. The artist's debut album for the label is scheduled for a simultaneous worldwide rush release. Titled "Tomorrow," the LP features the seven-piece band Kalahari, and is co-produced by Geoff Haslam, Don Freeman, and Masekela.

Masekela and Kalahari will also perform with Warner Bros. recording artist Paul Simon on a three-month concert tour starting in February, 1987. European dates are scheduled for Rotterdam, Brussels, Essen, Milan, Paris, Frankfurt, Basel, Munich, Hamburg, Birmingham, London, and Dublin. American dates will soon be announced.

A leader in the introduction of African music to European and American audiences, Masekela has been performing and recording for the past quarter-century. Born and raised in South Africa, Masekela left the country in 1960, and released his first album two years later in the U.S.. Some 23 LPs have followed, including "Promise Of A Future," which yielded the smash single "Grazing In The Grass" (1968), "Home Is Where The Music Is" (1972), and "Melody Maker" (1976). Increased exposure followed Masekela's 1984 LP, "Techno-Bush," with its single "Don't Go Lose It Baby," which hit the top of the U.S. dance charts. Masekela has collaborated with several African musicians, including Fela Kuti, as well as with Herb Alpert, with whom Masekela made two albums.

Always reflecting his social conscience through his creative output, in 1986, Masekela founded the Botswana International School of Music (BISM), a non-profit musical institute designed to aid young African musicians for whom no other training facilities exist. He has also donated profits from recordings to the Ethiopian Famine Appeal Fund. Masekela's life and music were the subject of an Arena documentary made in 1985 for BBC Television.

De Bosson Leaves WEA Music

LOS ANGELES—In a joint statement, WEA International chairman and co-chief executive officer Nesuhi Ertegun and WEA Europe president Siegfried Loch announced that Bernard De Bosson will leave his post as president of WEA Music, the company's affiliate in France, effective April 1, 1987.

De Bosson became president of WEA Music in 1986. He previously served as vice president of the French company for five years and earlier as its managing director from its inception in 1971 to 1981. Among De Bossons' achievements are the development of a superb marketing company for WEA's international repertoire in France as well as the successful promotion of a strong domestic roster.

"For the past 20 years, I have had the pleasure of working closely with Bernard de Bosson, first in his capacity as international manager at Barclay Records, then Atlantic's licensee, and later in his posts with WEA International," says Ertegun. "I hold him in high esteem as one of the best record men in France, as is evidenced by his tremendous success in the discovery and career development of such great artists as Veronique Sanson, Gold, France Gall, Michel Berger, and Michel Jonasz. Bernard has also had a most impressive track record in the establishment of many international artists as stars in the French market. I've always had great feelings of friendship for Bernard, and I with him the best of all possible futures."

Prior to his association with WEA International and Barclay Records, de Bosson spent eight years with Polydor, serving first as international product manager and later as head of A&R and promotion.

NEWS

Soundtrack Sales (continued from page 10)

creating a hit movie and a hit record."

While Stallone didn't serve as director on *Over The Top* (Menachem Golan was at the helm), he was, as usual, instrumental in choosing and placing musical material for the film. And, according to Garb, this picture necessitated a wider stylistic range of music than some previous Stallone outings. "Even though the films deals with arm wrestling," Garb mentioned, "it really focuses primarily on the relationship between a father and son, the kind of believable and warm relationship we saw in *Rocky IV*. This is a very human picture, and the music reflects that. I think the picture is very powerful and sensitive. Its emphasis is far more on character and relationships than on arm wrestling. In fact, wrestling plays about as much a part in *Over The Top* as boxing did in the original *Rocky*. Its not about sports, it's about people."

Detailing the use of the soundtrack's first single, Hagar's "Winner Takes It All," Garb remarked, "The song is used during the inspirational high point of the movie. Sammy's energy and passion are exactly what the scene called for, and the music is perfectly reflective of what's happening on the screen. It really helps bring across the emotion at work." Stallone, in fact, was so pleased with the song (written by Moroder, and co-produced by Hagar, Moroder and Eddie Van Halen), that he decided to make an appearance (as his *Over The Top* character) in its video counterpart, marking his first such foray into that medium. (The video is due out imminently). The second single from the soundtrack will be Loggins' "Meet Me Half Way." "In the film, Sly's character is asking his son for some forgiveness," Garb mentioned, "and the song mirrors that theme beautifully."

If *Over The Top*, on film and on vinyl, winds up a winner, then, soundtracks as a whole will obviously be off to a promising start in 1987. It will also go to show what a difference it makes when music is used judiciously, and not haphazardly, in the context of a picture. As Garb put it, "my feeling is that there will always be a place for a hit record attached to a movie if its handled correctly and if the interests of both mediums are taken into account."

PUBLISHERS GATHER—*The Los Angeles Music Publisher's Forum gathered with panelists to discuss the many responsibilities of today's publishers, such as playing key roles in the development of musical talent, performing a&r duties, acting as a production company and even dealing with management. Pictured (l-r) are: Susan Collins, Chrysalis Records; Jay Cooper, Cooper, Epstein & Hurewitz; Ned Shankman, Shankman/DiBlasio Management; Marti Sharron, Almo/Irving; Tom Sturges, Chrysalis Music; Clark Sturken, Evan Rogers and Carol Ware, MCA Music.*

WATT AN ORCHESTRA—*Columbia recording artist Charlie Watts brought his 33-piece orchestra to the Ritz recently for three nights of swing, as a part of a five-city NA tour in support of "The Charlie Watts Orchestra Live at Fulham Town Hall." Pictured backstage (l-r): Jerry Lembo, LPM; Jack Rovner, director, east coast marketing; Bob Sherwood Sr. VP marketing; Watts; Arma Andon VP product development, John Fagot, VP promotion, Paul Rappaport, VP nat'l album promotion; and Tony King, US representative for Watts.*

FISHBONING—*Columbia recording act Fishbone recently opened a ten-week U.S. tour with a performance at L.A.'s Hollywood Palladium with labelmates the Beastie Boys. Pictured backstage after the show are (l-r): George Chaltas, Columbia director national promotion, West Coast; Bob Garland, Columbia promotion manager, West Coast; David Cohen, director, administration, West Coast, CBS Records; Peter Fletcher, Columbia marketing director, West Coast; Christopher Dowd; Angelo Moore; Kendell Jones. Leaning (l-r) are: Walter Kibby and Norwood Fisher.*

Best Seller Awards (continued from page 5)

Album by a Male Arist: "Live/1975-1985," Bruce Springsteen.

Children's Album: "Singable Song Series," Raffi.

Video Cassette Merchandised as a Music Video: *Live Without a Net*, Van Halen.

Album Merchandised at Classical Music: "Down To The Moon," Andreas Vollenweider.

Gospel/Spiritual Album: "The Collection," Amy Grant.

Album By A New Artist: "Night Songs," Cinderella; "Play Deep," the Outfield; "The Way It Is," Bruce Hornsby and the Range.

Jazz Album: "Double Vision," Bob James/David Sanborn.

Black Music Album by a Group: "Raising Hell," Run-D.M.C.

Black Music Album by a Female Artist: "Whitney Houston."

Black Music Album by a Male Artist: "Dancing on the Ceiling," Lionel Richie.

Country Album by a Group: "Greatest Hits," Alabama.

Country Album by a Female Artist: "Whoever's In New England," Reba McEntire.

Country Album by a Male Artist: "Storms of Life," Randy Travis.

Original Cast Album: *Cats.*

Movie or TV Soundtrack: *Top Gun.*

12" Single: "Rumors," Timex Social Club.

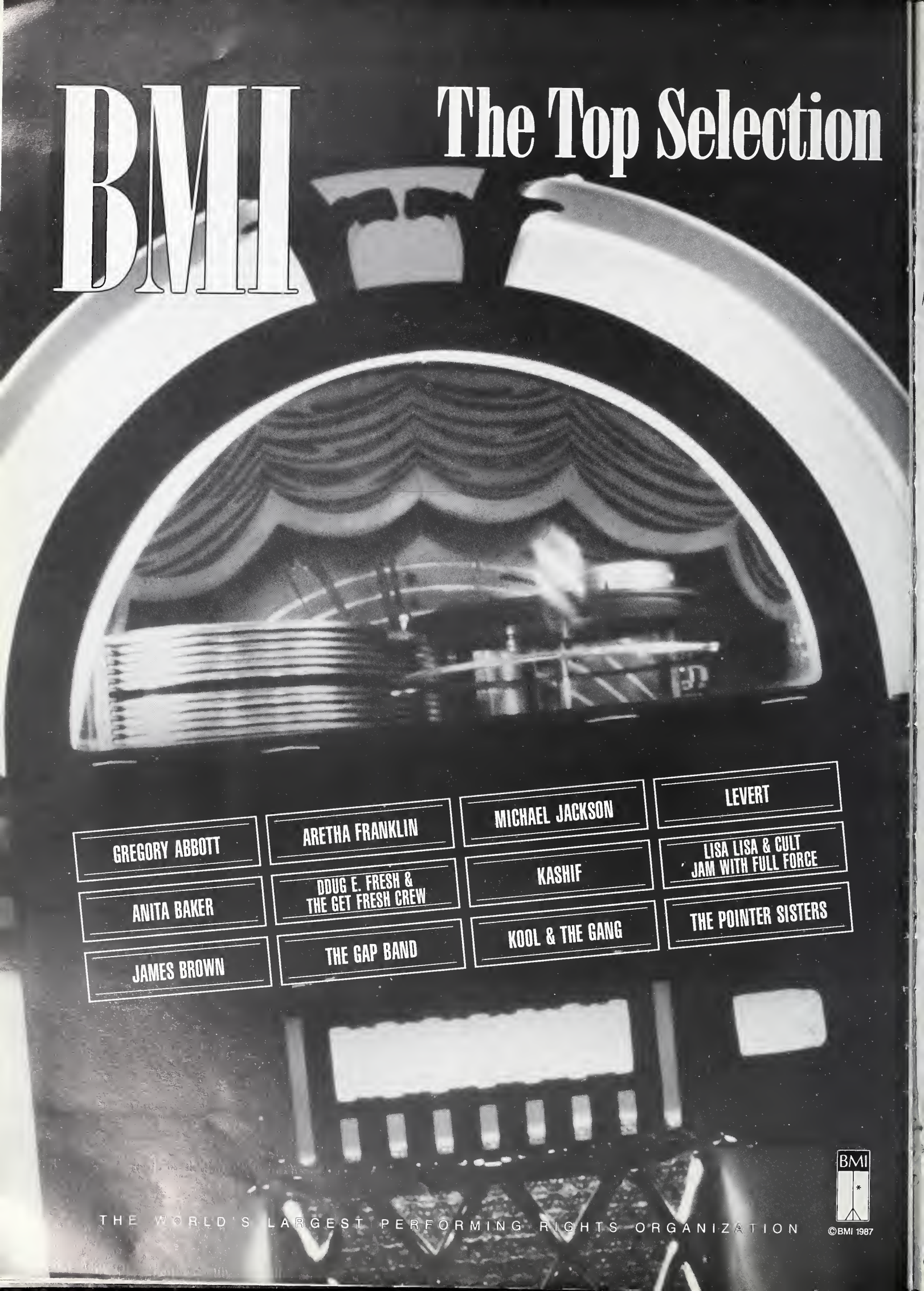
7" Single: "That's What Friends Are For," Dionne Warwick.

In other awards, PolyGram International president and ceo Jan Timmer received the NARM Presidential Award; New York City's J&R Music World was named Small Retailer of the Year; Dallas's Sound Warehouse was named Large Retailer of the Year; and the Handleman Company was tagged as Wholesaler of the Year.

In addition, 17 Scholarship Awards were given out to NARM members and/or their offspring.

15 YEARS AGO IN CASH BOX

February 26, 1972—Fresh from a European skiing holiday—with a promo stopover in England—**David Cassidy** has embarked on his most ambitious solo concert engagements. From Feb. 19 to Sept. 2, Cassidy, a member of TV's **Partridge Family**, will play venues that generally hold 15,000. His Madison Square Garden date on Sat., Mar. 11, is already a sell-out...The **Buffy Sainte-Marie** Songbook, published by Grossett & Dunlap and scheduled to hit the book stores within the next two weeks, will have an initial printing of 20,000...LP review: "Heads & Tales," **Harry Chapin** (Elektra). Even before his album was released, there was a considerable amount of buzz re: the talent of Harry Chapin—much of it generated by his highly unusual composition called "Taxi." Now the young singer proves that he has the capability to live up to even the most optimistic forecasts. Chapin is literally like a breath of fresh air—with his voice he can create a mood almost instantly and in many of his songs, mood is quite important. For example, in "Dogtown," a cold and gray-hard recreation of a bustling whaling town. "Could You Put Your Light On, Please" and "Sometime, Somwhere Wife" are two more sparklers. To be sure, "Taxi" is here too. "Heads & Tales" signals the arrival of a completely original, clear-sighted talent of major proportion...Polydor Inc. has announced extensive advertising, marketing and merchandising plans for three of the albums in the January release. The albums are "**Manfred Mann's Earth Band**," "Teenage Licks" by **Stone the Crows**, and "Tightly Knit" by the **Climax Blues Band**...**David Cassidy** will appear on a 90-minute solo guest spot on *The **David Frost** Show*, according to Aarons Management, Cassidy's personal managers. The show was taped in London February 7...**Steppenwolf** has announced plans for retirement...Top five singles: 1. "Precious & Few," **Climax** 2. "Without You," **Nilsson** 3. "Hurting Each Other," **the Carpenters** 4. "Let's Stay Together," **Al Green** 5. "Down by the Lazy River," **the Osmonds**.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CASH BOX™

A Salute To The Artists Making History

Black History Month 1987

By Stephen Padgett

LOS ANGELES—The history of Black History Month dates back to 1915 when historian Carter G. Woodson founded the Association for the Study of Negro Life and History. In 1926 he inaugurated the first observance of Negro History Week. In the course of time the one-week tribute grew to the month-long celebration we have today. *Cash Box* takes pride in presenting its annual focus on black music in honor of Black History Month.

No adequate way exists to fully express the influence black music has had on American popular culture. From the seminal blues of Southern sharecropper's sons like Leadbelly or Muddy Waters, to the far-reaching pop/R&B brilliance of Prince; from the primal rhythmic urgency of Africa's own King Sunny Ade, Fela and King Ebenezer Obey, to the modern expressions of black experience by Nina Simone and Hugh Masekela; from the sophisticated sounds of Duke Ellington and Count Basie, to the adventurous and brutally honest music of Miles Davis, John Coltrane, Billie Holiday and Sonny Rollins, black artists have paved the way and set the pace in music. American music, in fact, is impossible to evaluate without at every turn acknowledging the work of some legendary black musical figure.

Any discussion of black *history* in America inevitably must include black *music*. Black music has had a profound impact on black culture specifically, and American culture generally. Its music has been black culture's most effective mouthpiece; its best offense in the war against prejudice and the ignorance of racism.

Any casual perusal of the *Cash Box* pop charts over the years substantiates any claim of commercial potency for black music. The sixties were dominated by The Motown Sound and its artists like The Temptations, The Supremes and Marvin Gaye. The seventies saw Little Stevie Wonder grow up into a commercial and artistic powerhouse when he unleashed his very important albums "Innervision," "Fullfillingness' First Finale" and "Songs In The Key Of Life." The Seventies were also the years Sly And The Family Stone and Earth, Wind And Fire joined the ranks of the mega-successful.

The Eighties have thus far been dominated by three stellar artists: Michael Jackson, Prince and Lionel Richie. Jackson's 1982 release, "Thriller" has gone on to become the best-selling album in the history of recorded music. Prince's prodigious output has included six consecutive multi-platinum albums: "Dirty Mind" (10/'80); "Controversy" (10/'81); "1999" (10/'82); "Purple Rain" (6/'84); "Around The World In A Day" (4/'85) and "Parade" (5/'86). Richie's three albums, "Lionel Richie," "Can't Slow Down" and "Dancing On The Ceiling" have spawned a string of Top Ten singles and racked up multi-platinum sales. The three by no means define black music in the eighties, but together they have so thoroughly dominated the music scene as to justify being considered the three legs upon which the rest are supported.

Last year a new renegade musical form, rap, exploded in the urban streets and the shrapnel showered suburban shopping malls and Contemporary Hit Radio with an invigorating new sound. While rap, scratch and other forms of hip hop have been forging an underground stronghold for years, it was Run D.M.C. and their irreverent, rocking beat that created the beachhead in the mainstream. "Raising Hell," Run D.M.C.'s breakthrough 1986 album is multi-platinum, logged several weeks in the Top Five and commanded an assault on radio with the Top Ten single, "Walk This Way."

Cash Box is proud to salute black music's pioneers, past and present, for their inestimable contribution to the lives of every American. And while Historian Woodson may never have imagined a business like today's record business, he most certainly could have predicted that its most prominent leaders would be people from the black community.

The Best Way To Honor Black History Is To Continually Create It.

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Black Music: Trends In Retailing And Marketing

By Brian Kassan

OS ANGELES—In the last few years ack music marketing and retailing has un-ergone several changes—the steady de-ise of the Mom & Pop retail outlet, the rise the independent record company as well the phenomenal success of black "street" "rap music" on both the black and on the op charts.

In many respects, the entire process to reak new black acts is quite involved and nvoluted which usually starts at the street vel.

"If you're watching the music real closely hen you put it out on the street in the ands of the consumer and watch what eir reactions to it are, and be able to catch reactions early enough, then you can tell om the types of exposure it's getting, the lubs in the urban and Spanish areas, hether a record has what it takes to go to e next level," says Ron Ellison, vice presi-ent of black music for Warner Bros. Re-ords. "The public will let you know if ou're paying attention to it."

Indeed, Warner Bros. was able to capital-e on a new, young band, Club Nouveau, ecause they were able to put their massive istributing machinery into gear when clubs d requests for their single "Jealousy," nd the sales became significant and radio tarted biting.

"We took advantage of it real fast. We ad no idea that this record would be any-here as big as it was. Just as we started to uild, CHR caught hold of the record be-ause the sales factor was so big, the expo-sure from radio and clubs and street were all appening at the same time. If we had react-d slower, I don't think it would have been as big. We're very fortunate to have the music, yet we didn't let any grass grow un-derneath our feet with our marketing tech-niques," says Ellison.

Warner Bros has a massive distribution system, Warner/Elektra/Atlantic, which al-lows them a strong foothold in the market-place. "They (WEA) have the major accounts that they consistently deal with on a day to day basis, but what they have done in the last four to five months, they have created new positions in the major branches in the metropolitan cities and they have a person there who contacts these accounts on a daily basis and keeps the relationship going on with them. At the same time, we have a person here in our home office who also calls accounts which WEA does not ser-vice. We're in touch with them every week and make sure that they are aware of what we're doing and when we get a record that we know has got the goods, in those com-munities, then we jump right on it."

While Warner Bros. has the muscle to penetrate many markets, placing their em-phasis on selling "mass merchandise" prod-uct to rack jobbers, major chains and one-stops, it has been the combination of the small urban Mom & Pop stores, which sell much of the dance club music, and the growing number of independent labels like Profile (Run-D.M.C.), Def Jam (The Beastie Boys, a white rap group who have had phe-nomenal success borrowing from black mu-sic as so many other white rock stars have done in the past), Tommy Boy (Grandmas-ter Flash) and All Platinum (Kurtis Blow).

Cecil Holmes, Jr., vice president of A&R for Columbia says his label has a lot of inter-est in these newer, younger acts. "If you look at last year, we were fortunate to break a lot of new groups like Lisa Lisa, LL Cool J, and Oran 'Juice' Jones," Holmes says. "I'm seeing a mixture of street and R&B which makes for great crossover music." Holmes says while the label has cultivated some acts on their own like Lisa, Lisa on Columbia, they have "done very well" with the Beastie Boys from the independent Def Jam label and will continue to use both channels as a method of breaking new acts.

Al Bell, the driving force behind the leg-endary Stax/Volt label who has recently formed Edge Records, believes the rapidly vanishing number of Mom & Pop outlets in the inner cities has had the greatest impact on black music.

"Principally, I think the greatest impact has been the demise of the Mom & Pop outlets and the fact that you haven't had basic black product available in the market place like it was a few years ago and more product that's youth oriented and crossover in nature," says Bell. "As a result of that radio has leaned heavily in that direction."

Radio exposure, whether on a small Ur-ban format or a CHR format, is an impor-tant factor in gaining momentum a record. "Sometimes, in the beginning," says Ellison, "radio will resist because they are more con-servative in their approach to music be-cause they are in competition with other stations. They don't want to take real left-field chances early, so that's why it's impor-tant to watch the response from the kids and the younger teenagers and the people in their early 20s. When you take it to radio, if you are backing it up at the account level and the club level and the sales are strong, then a radio station may add the record. In the first two to three weeks they start to get a response from the community. Once we get radio to believe that we have something, then it's our job to turn around then and guarantee radio that we really do have something by supplying the demand that is there fast enough."

For small labels like Edge, getting radio play is even more difficult. "That's overco-mable," says Bell half serious/half chuck-ling. "It just requires an inordinate amount of work and an unusual amount of money."

Bell is trying to build his new label with a solid foundation of artists who appeal to the 25-54 age range because it's a more "con-servative and safer approach" while the la-bel is growing. "In building a business, we deem it wise to deal with basic music. Once you have that, you can deal with other forms. We will deal with teen oriented mu-sic, country, jazz and rock as well." Al-though Bell acknowledges the success of many independents who are now being dis-tributed by majors (Beastie Boys/Def Jam/ Columbia), he thinks this is not the only way to get strong distribution.

Prince

The Temptations

"The critical period is to put together a comprehensive distribution for the product regardless of approach, independent or ma-jor. Considering that the major's do better with well established artists with a good track record, we are probably better off at this state of our development in indepen-dent distribution."

Bell says he was encouraged by the num-ber of young one-stop owners at the recent NARM convention who are "placing a good deal of emphasis on the Mom & pop stores." He believes that these one stops like Universal One Stop based in Philadel-phia, will "provide salvation" for the small-er record labels and the smaller stores.

Don McMillan, president and owner of L.A. based Macola Records, is bullish on independents, especially after his label moved a million and a half pieces of Timex Social Club's smash hit "Rumours" and did exceptionally well with the L.A. Dream Team. He doesn't believe the decline of the Mom & Pop has had such a profound effect on black music retailing. "That was true some time ago, however, the independent labels are becoming much, much stronger and they developing a lot of new acts and artists. Urban stations are quite receptive to independent. CHR is always a problem. No-body wants to play anything until it's prov-en If it's in Top 40 then they'll play it. The Mom & Pop's in the ghetto are still there," says McMillan.

Most will agree that "rap" or "street mu-sic" is here to stay. "It's getting more and more sophisticated all the time," says Mc-Millan. "It's turning into a standard kind of music like classical and big band. It will be around for a long time."

"A lot of people were saying that rap music was going away and would drift off like disco did." says Ellison. "I don't agree with that. I think that rap music has such a following, such a community behind it, an age bracket of certain types of people. Not all people who listen to rap music are thugs and gang members. My opinion is, the street will usually dictate where the music is going to go. We can't do that in record compa-nies. We have to sell people what they want. We cannot sell them what we think they should have. The future trends tell me that black music, from a groove standpoint and a simplicity standpoint, is going to remain to be strong because of the overall participa-tion that it gets from all kinds of people and also the feeling in the music is a very key part of it. Rap music and street music are going to interweave with other music and the bigger companies who have shunned it in the past four or five years will have to accept it."

Warner Bros is now working with several new, young acts including Teen Dream, three young girls who sing and play instru-ments, Taja Seville, a coed band of younger members and Jill Jones, spawned from the Prince camp.

"These are the new bands we're coming with because the marketplace dictates to us that that is what they want," says Ellison.

Bell, a veteran in the industry sees the rap explosion in very practical terms. "I think it will stay around. In the past when ever we have a new art form that emerges from the youth of that era, it goes on to represent a market share. The kids who grow up on Run-D.M.C., as they grow older and become young adults, will look for a different kind of music. I think the Run-D.M.C.'s with their artistic approach will influence the music appreciated by that age group, but as their audience gets older, they'll start to learn to play a different kind of music so as to appeal to their aging audience. The next generation of kids who come along will have a new fad that will repeat itself."

Most industry representatives agree that the future of black music, R&B, pop, street and rap and all the hybrids which have sprung up since, is bright. Many indepen-dents feel that current major label attention to rap music will die down, but the indies will always be there.

"As the days go on, I think we'll see the major companies beginning to trim their rosters of artists and producers and there will only be one place for these guys to go and that's back on the independent side of the business," says Bell. "The independents now represent about $630 million annually and that's not going to disappear over night. For the majors, rap music is there as long as the product has mass merchandising value. Once that diminishes...it's the end of that ball game."

Little Richard

The State Of Rap 1987

By Paul Iorio

NEW YORK — In 1986, rap music became bigger business than ever and it not only crossed over onto the pop charts but topped them as well. Surprisingly, rap didn't have to become sanitized or watered down for mass consumption; on the contrary, rap gained broader popularity as it got harder, rawer and more uncompromising.

The two biggest-selling rap acts of all time, Run-DMC and The Beastie Boys, broke through last year, largely because of singles that fused heavy metal with rap. Though other rap singles have sold more than "Walk This Way" and "You've Got To Fight For Your Right To Party," those two tracks attracted the wider, if not the larger, audience.

Still, record label executives say that tapes of rap-metal fusion have not been flooding their A&R departments, and few recognize it as a trend at all. Rather, rap is seen as a 'sponge-genre,' a musical idiom that absorbs whatever influences people bring to it — hard rock being only one of these influences.

"If the truth be known, heavy metal is one of the many musical influences that have been part of rap and that continue to be a part of rap," says Monica Lynch, president of Tommy Boy Records. "I'm just very skeptical about putting a thumbprint on heavy metal and rap because I see it as much more vast than that."

Profile president Cory Robbins also downplays the rap-rock link. "Obviously there is a link in some records but there's records like 'You Be Illin' by Run-DMC which was a pop success and had nothing to do with heavy metal."

"Most of the rap we get is still more street-oriented rap," says Robbins. "Most of the stuff that comes in the mail or people bring in has guitars but probably only ten to twenty per cent of it. So the majority of it doesn't."

Bill Stephney, vp and dir of promotion at Def Jam, agrees with Lynch's 'spounge-genre' view of rap. "I think rap goes as far as the people who produce it will take it," he says. "If you take a kid who is into jazz and Ornette Coleman who also listens to rap then the next trend will be jazz-rap records. It depends. There have been attempts over the last few years to fuse Jamaican music and rap."

Lynch also sees a reggae-rap fusion in the offing. "I think you're going to see more rap records that are going to use reggae singing-interludes or reggae beats," she says. "I think you're going to find influences drawn from the territories of gospel music, and it's not too far off the beaten path to see a lot of different cuts — dramatic touches — borrowed from even classical music."

Indeed, composer James Mtume recently told *Cash Box* that he is doing just that: writing music and lyrics to be rapped over Stravinsky's *Rite Of Spring*. If the fusion opportunities in hip hop seem limitless, that's not only because rap is an open-ended form but also because its g audience an players like many different kinds of music."

"I think one of the beautiful things about rap is that the kids who buy and make it for the most part are the most democratic audience you could ever hope for," says Lynch. "They listen to everything from Beethoven to gospel to James Brown and Bon Jovi....I've got a list that's about ten pages long of different beats and breaks and licks that people who make rap records have been using for the past ten years. It includes such unlikely sources as Roxy Music, Blue Oyster Cult, Aerosmith and Toto."

Tommy Boy Records, whose roster includes Afrika Bambaata and the Force MD's, is currently seeing break-out success with a new rap group called Stetsasonic, who have released an album called "On Fire" and a twelve inch single called "Go Stetsa 1." "Stetsasonic is of the highest priority at Tommy Boy," says Lynch. "This week was our first week at radio and we've picked up ten adds....Based on everybody's response to Stetsasonic we know that this record is great and we have a lot of faith in breaking this group."

Def Jam, home of LL Cool J and the Beastie Boys, has high hopes for its new rap acts, among them a new group called Public Enemy. "Public Enemy is the hardest rap you'll ever hear but different from the Schooly-D type of rap," says Stephney. "We also have a new LL Cool J album coming out at the end of March and early April. It has a lot of strong records and people will be impressed because LL has progressed."

Profile, Run-DMC's label, is busy developing several acts, including rapster Dana Dane who is on his second single. "Dana Dane has done pretty well for us," says Robbins. "His first single, 'Nightmares,' did about 100,000. 'Delancey Street' is the new one and that's doing very well. We're doing an album with him that'll be out in March."

Whoever is going to be the next Run-DMC or Beastie Boys is anyone's guess, but one thing is certain: rap fans respond quicker than most audiences in expressing their likes and dislikes. "The thing about a rap record is you can't really hype it," says Lynch. "These kids are either going to like it or not like it and you can't just shove it up the charts....Rap is different; these kids know what they want and know whther it's real or not."

Run D.M.C with Aerosmith

Club Nouveau

Grand Master Flash

Lisa Lisa and Cult Jam

Run D.M.C.

Dream Variations

by Langston Hughes

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening . . .
A tall, slim tree . . .
Night coming tenderly

Black like me.

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BLACK HISTORY MONTH

The Jazz Classics Are Getting A Digital Shot In The Arm

By Lee Jeske

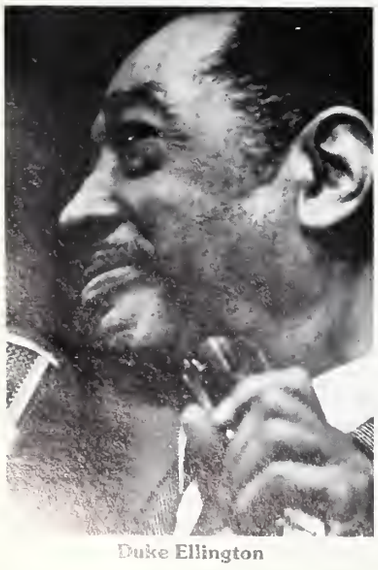
NEW YORK—The world of jazz reissues works in strange and mysterious ways. A couple of months ago, some of the most important jazz ever recorded—Duke Ellington's RCA output of the early '40s—was completely out of print in America: essential recordings, completely ignored by American RCA. Now, *voila*, we not only have the cream of the Ellington RCA's back on vinyl, but we now have them in a snappy three-compact-disc set, with a generous 22 songs on each disc.

What has happened is the record companies have begun to wake up to their jazz catalogues at about the same time that the CD craze was about ready to move into high gear. This is, of course, no coincidence: suddenly some genius realized that jazz can sell, and it can sell to the baby-boomers who are, perhaps, disenfranchised from acts like Bon Jovi and Samantha Fox. And, even better, the stuff is there: it's sitting in the vaults, all recorded and paid for, and, quickly, a label can build a nice, healthy CD line without too much digital effort.

This, of course, has jazz collectors up in arms. Hell, a lot of great jazz has never quite made it from 78 to LP, despite the fact that it's had 35 years to do so. So how many eons do we have to wait for most of the jazz basics to show up on compact disc? And, now that so many fine and obscure albums have miraculously been restored to vinyl over the past several years, how long will it take for those fine and obscure albums to show up on CD?

The veteran collector aside, this can be an ideal time for the novice jazz buyer or the budding jazz collector. Here is the chance to build a jazz collection without the grinding aggravation of knowing that half of what you want has been in and out of print before anybody could warehouse 1,000 copies. In the building of a jazz CD collection, everybody, at the moment, is on equal footing. There are *X* number of jazz CDs out there, they are all fairly accessible, and one can start reasonably and securely in acquiring the essentials.

What follows, then, is a rambling list of the greatest greats in jazz history and how they are, currently, digitally represented in the United States (already, of course, Japan has leap-frogged ahead of us, and the same collectors who were shelling out 20 bucks per Japanese Blue Note LP a few years ago are now forking over 30 bucks per Japanese Blue Note CD). I have not, by any means, heard all of these CDs, so this is not a bunch of recommendations based on sound and whatnot. This is just the important stuff, and has been important in any format it's ever been issued in.



Duke Ellington

Louis Armstrong: Louis Armstrong *is* jazz, and the best Louis Armstrong is the pioneering Louis Armstrong from the '20s and '30s. Columbia, which owns the recordings by Armstrongs Hot Five and Hot Seven, is about to begin releasing selections from those recordings and *they* are the place to start in any discussion of the great Satchmo. However, a tantalizing preview is available in the series "Jazz Masters In Digital Stereo," which is a production of BBC Records in England, but is widely available stateside at competitive prices. BBC has issued a passel of early Armstrong, along with various compilation discs and individual sets by Fats Waller, Bix Beiderbecke, Jelly Roll Morton, and others. Other important Armstrong on disc includes two recent "Columbia Jazz Masterpieces" releases-"Satch Plays Fats" and "Louis Armstrong Plays W.C. Handy"-and a nice PolyGram collection; all examples of Armstrong's strengths further down the line from his pioneering early recordings.

Billie Holiday

Count Basie: Count Basie is well-represented on disc but, again, not his most important early recordings, which were done for Columbia and Decca. CBS has Basie slated in its "Jazz Masterpieces" series, but MCA, which owns Decca and has been getting some of the Impulse! catalogue out on CD, has not revealed any plans for Basie. But that's not to say that there aren't Basie masterpieces available—he led startling bands through the decades, and PolyGram's CDs of Verve releases "April In Paris," "Basic Basie" and others, and Roulette's CDs of their own recordings of Basie's stunning '50s and early-'60s bands are available and highly-recommended to one and all.

Sidney Bechet: There are, apparently, a pair of Bechet discs available on French Vogue, but they are not the essential, early Bechet, much of which has not even had its fair release on LP.

Art Blakey: There's a grab bag of Blakey available, another remarkably prolific artist, but, as of yet, none of his wonderful Blue Note recordings. But latter-day Blakey is nicely represented on Concord Jazz and a terrific new Delos release.

Clifford Brown: If PolyGram's got it, it's well represented on CD. PolyGram has got the lion's share of this trumpet great's recordings—they were originally done for Emarcy—and there are plenty out with plenty more coming. An excellent place for Wynton Marsalis afficianados to stick their noses.

Ornette Coleman: One disc out, that's it: the fantastic, digitally-recorded "Song X" (with Pat Metheny). The great Atlantic recordings are still only on vinyl, Atlantic has not been able to, jazzwise, get itself on the CD stick.

John Coltrane: An excellent representation. A couple of early Prestiges, an early Blue Note, and seven essential Impulses ("A Love Supreme" is a genuine jazz landmark) are now available, along with a CD-only compilation, with Impulse promising many more in the future.

Miles Davis: This is crazy: there are already competing CD versions of certain Miles Davis recordings. No matter, Prestige has put out some landmark '50s Miles ("Workin'," "Steamin'," "Cookin'," etc.) and Columbia is going to get serious about '60s and '70s Miles (with four gems, including the breathtaking "Kind of Blue" and "Sketches of Spain," just out digitally-remastered—they were both already available undigitally-remastered). '80s Miles is, for better or worse, also around and about.

Eric Dolphy: He recorded little, but two of his very best recordings, "Live at the Five Spot" Volumes 1 and 2, are out as Prestige CDs, as is a PolyGram set, "Last Date."

Duke Ellington: The one jazz CD that needs to be in every collection—every collection of anything. It's RCA/Bluebird's three disc set, "The Webster-Blanton Band," but is is absolutely, positively essential. If there is one desert island jazz set, that's the set. Otherwise, the greatest composer America has ever produced is poorly represented on disc, with a couple of Pablos and a new Dr. Jazz set the best of the lot.

Roy Eldridge: New World's got one, but, incredibly, it's the only one.

Ella Fitzgerald: Her best records were made for Verve, and PolyGram has put a ton of them on CD, with another half-ton still to come.

Dizzy Gillespie: One of the greatest jazz figures of all time is somewhat poorly represented on CD—there are dribs and drabs, including some very good dribs and drabs ("DeeGee Days," Savoy; "Portrait of Duke Ellington," Verve), but hardly a representative representation.

Miles Davis & Al Jarreau

Coleman Hawkins: PolyGram's got three of them, all on Verve, but the best is the two-disc set on RCA/Bluebird, called, and including the original recording of, "Body and Soul." But PolyGram's about to issue the Hawkins Keynote recordings on disc—pure majesty.

Billie Holiday: The heart of Billie Holiday's output is on CBS and, for those who can't wait for the promised digitally-remastered reissues from that quarter, CBS/Sony in Japan has put out an eight-disc set, "The Lady: The Complete Collection," that has been popping up in U.S. outlets. The sound is not pristine, by a long shot, but the music is heavenly. Some other, later, Lady Day is out on MCA, PolyGram, and Columbia, but the stuff with Lester Young is the stuff that makes the heart flutter.

John Coltrane

Charles Mingus: Impulse has one of his very best, "The Black Saint and the Sinner Lady," and PolyGram's got the excellent "Mingus Revisted," but that's about all, though he's on the CBS slate.

Thelonious Monk: The Riverside material's the best material and, thanks to Fantasy, most of it's widely available on CD. They're all recommended, really, but "Brilliant Corners" is my personal favorite, with "The Unique Thelonious Monk" a possible close second. Brilliant, brilliant, brilliant, brilliant.

Wes Montgomery: The important guitarist is represented by a couple of Verves and, even better, a Riverside and a Prestige CD.

Charlie Parker: There should be three dozen Bird CDs. There are, at a generous count, about three or four. I don't know what's going on, but PolyGram—then again!—is slowly getting around to the Verve catalogue. The galvanizing Savoys and Dials are, still, only wax jobs. (But the excellent "Jazz at Massey Hall" is out from Fantasy).

Sonny Rollins: By the luck of the draw, Rollins' best work is owned by the Fantasy group, bless them, and much of it is out on CD. In fact, there are some competing CDs: Mobile Fidelity Sound Lab had issued "Way Out West" on CD, but then Fantasy came and blew that away with releases of two wonderful Contemporary albums, including the must-have "Way Out West," complete with startling alternate takes.

Art Tatum: Is there really no Art Tatum on CD?

Cecil Taylor: Now here's a man who should be recording digitally. Black Saint's got a good group album, "Winged Serpents," but that's about it for now, though Black Saint will issue a new solo Taylor in the spring.

Sarah Vaughan: It's tempting to say that the three PolyGram boxed sets—"The Complete Sarah Vaughan" Volumes 1, 2 & 3, 17 discs is all the Sarah Vaughan you'll ever need, and it's probably true, but most people'll want to grab a couple of the single volumes. PolyGram's got them, too, with the Fantasy group sitting on a couple of excellent Milestone albums, but preparing to start issuing some of the fine Pablo albums.

Ben Webster: "The Complete Ben Webster on Mercury," a PolyGram two-disc set, is excellent but it's not a real good sample of Ben at his best: bearing down on some ballads. For that, PolyGram to the rescue again: a great album with Coleman Hawkins and a great album with Don Byas. And don't forget that RCA Ellington, of course.

(continued on page 3

the rhythms of the joyful spirit are rising ones.

--Langston Hughes

Warner Bros. Records Celebrates the Rich Heritage of Black Music.

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BLACK HISTORY MONTH

Tina Turner (continued from page 11)

Jealous"('61), "It's Gonna Work Out Fine" ('61), "Poor Fool" ('61), and "Tra La La La La"('62).

The rest of the '60's were a fairly barren chart time, and it wasn't until 1971, and "Proud Mary," that the act saw another true wave of success. But by then, the revue was already falling apart artistically. Several less impressive hits followed as they inched toward their final record in 1975.

But the late '60's and early '70's was also a time in which Tina Turner, by now a virtually imprisoned and viciously battered wife, began to discover her own merit as an artistic entity beyond the Ike and Tina Turner Revue. Her first enlightenment came in 1966, with the Phil Spector-produced "River Deep, Mountain High," an expensively recorded single which turned out to be a failure in the U.S., but one which gave Tina her first solo recording experience (Spector requested Ike's absence from the studio), and helped establish her large European following.

Gradually, Tina's talent was becoming recognized the world over as a separate entity from the band she toured with, and her role as the Acid Queen in the film of the rock opera *Tommy* drew tremendous praise. By the time she mustered the insight and courage to walk out on Ike for the last time (from a hotel room in Dallas in 1975, with 36 cents in her pocket and just the clothes on her back), she had already earned the admiration of such superstar rockers as The Rolling Stones, for whom the revue had performed some opening dates in 1970.

After leaving Ike, Tina worked desperately to pay off the enormous debts incurred from her walk-out, with several impatient promoters waiting to be reimbursed for cancelled dates. She did a lot of television during this time, and began carving out a career as a showroom entertainer. "Everybody thought I was struggling," she has said of the period, "but I was having a *good* time."

It wasn't until 1980 that Turner met Roger Davies, who was managing Olivia Newton-John then, and her first non-glitz-infected move toward rock'n'roll began. Davies' idea to fire the dancers and slick, lounge-act musicians she'd been touring with was the first turning point, and it was in 1980 that she hired three rock musicians (with which she is currently touring), guitarist James Ralston, drummer Jack Bruno and bassist Bob Feit. The second turning point was booking her into New York's Ritz nightclub in 1981, a hipper-than-thou rock venue.

The date was tremendously successful, but more importantly, it introduced (or reintroduced) Tina to the rock audience. A second Ritz gig eventually ensued, which led to openers for old pals The Rolling Stones for several dates at New Jersey's Brendan Byrne Arena. She was soon signed to Capitol Records.

Then came the recording of that fateful single, "Let's Stay Together," a cover of the 1971 Al Green hit, which was an almost immediate sensation in Europe. The single also continuously gained ground in the States, with increasing momentum, leading to the rush recording of her "Private Dancer" album. Released in May, 1984, the album soon spawned Turner's first #1 U.S. pop single, "What's Love Got To With It" and swept her into a whirlwind of success, bringing her two American Music Awards and three Grammys - for Record of the Year, Best Female Rock Vocal (an award she repeated the following year) and Best Female Pop Vocal, with a Song of the Year award going to Terry Britten and Graham Lyle for "What's Love Got To Do With It."

Also in 1984, Turner's desire to act was fulfilled with her role in George Miller's *Mad Max Beyond Thunderdome*, released in 1985 in the midst of her "Private Dancer" success. But more than her role in this film, Turner's cinematic abilities were vented in the numerous videos from "Private Dancer," establishing her as one of the premiere video artists of the MTV generation.

Her most recent Capitol release, "Break Every Rule," is by no means the sensation that "Private Dancer" dancer was, but her popularity hasn't abated - particularly in Europe, where Turner's audience has always been most faithful (In Germany, where "Break Every Rule" is #1, "Tina Mania" prevails).

The indefatigable Turner, who performed 70 dates in Europe in 1985, followed by 105-date U.S. schlepp ending up in Australia and Japan, recently embarked on the biggest tour of her career (lasting exactly one year) starting out with 89 dates in Europe and arriving in the U.S. July 28, where she stays until December, before heading for points east.

Also, as anyone who saw her perform her latest single, "What You Get Is What You See," on the American Music Awards, her look, as well as her band (a less flashy, more rock'n'roll-ish group) is changing to a more "earthy" feel. Her intention is to be less of a fashion plate - an image that's grown continuously since her leggy Las Vegas appearances, right on up through her leather-skirted, high-heeled "Private Dancer" period - a thing she's never been comfortable with, according to her management company. The new earthiness features roots-rocking attire, including jeans and cowboy boots. The video to "What You See . . ." is equally earthy, shot in the California desert by Peter Care.

Recently, she taped a special for HBO in a small club in Europe (her previous HBO special was taped at London's Wembley Arena, and the contrast is intentional). The show begins airing on the channel March 14. In it, Turner pays homage to the music of her roots, performing such r&b tunes as Wilson Pickett's "Land of a Thousand Dances" plus a special rendition of Sam Cooke's "A Change Is Gonna Come" with guest Robert Cray. Is Tina Turner a "black" artist, musically speaking? Perhaps not, for many of today's Turner fans, but the special features home turf for Tina Turner.

***TER**—A glittery Tina Turner is pic-[illegible] TV appearance in the mid-'70's.*

***HITTING BIG**—Her superstar status as a solo performer firmly achieved, Tina Turner is honored at a 1985 Capitol Records promotion conference, where she was presented with a triple-Platinum record plaque for her hugely successful Capitol LP, "Private Dancer." Pictured (l-r) are: Capitol/EMI chief Bhaskar Menon; Turner, Capitol Records president Don Zimmermann; and Capitol senior vice president Walter Lee.*

***THE NEW LOOK**—For her 1985* Tina Turner: Private Dancer *special for HBO, Turner was filmed during a packed Wembley Arena concert in London.*

Jazz Classics (continued from page 32)

Lester Young: Incredibly, there are only two Prez CDs available—both on PolyGram and neither really representing the incredible genius of the greatest tenor saxophonist of all time. For that, we have to wait for CBS and Decca Basies, CBS Billie Holidays, and PolyGram's upcoming "Lester Young on Keynote," which should quickly join the short list of must-haves.

Ella Fitzgerald

Count Basie

Naturally there are dozens other jazz greats represented on CD (Cannonball Adderley, Kenny Dorham, Benny Carter, Earl Hines, Bill Evans, Stan Getz, the list is endless), and many who aren't (especially some of the great big bands of the '30s and '40s), but not dozens more inches for this story. Not surprisingly, if one wants to start working backwards—collecting contemporary jazz recordings—it would be a lot easier to get going: Black Saint alone has a rapidly-building catalogue of the *creme de la creme* of contemporary jazz on CD (naturally, PolyGram distributes that too—and ECM, which is beginning to get the CDs rolling at a brisk pace).

Collecting jazz recordings is a frustrating, hapless task. But, at the moment, collecting jazz CDs is a managable, though expensive, task. The gold—the great recordings of jazz history—is the best possible place to begin.

Ornette Coleman

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A REASON TO CELEBRATE—*Everything has come together for the Opryland Music Group's new indie label, 16th Avenue Records. Celebrating the first release by the label's first artist, Charley Pride, are (l-r) producer Ray Baker; music group execs B.J. McElwee, national director of promotions, sales and distribution, and Jerry Bradley, general manager; Pride; and E.W. "Bud" Wendell, president and chief executive officer of Opryland USA Inc.*

First Release For Opryland Music New Label

NASHVILLE—The Opryland Music Group has kicked its new label out of the nest with a mighty shove. In concurrent releases it was announced that 16th Avenue Records had signed Charley Pride as its first artist, that a single release by Pride on the label is being shipped immediately and that the Music Group has entered into a distribution agreement with Capitol's Record Group Services.

In making these announcements, Jerry Bradley, general manager of the Opryland Music Group and vice president of its parent company, Opryland USA Inc., said, "Having Charley Pride as our first artist and having Capitol as our distributor will put 16th Avenue Records on the map immediately."

According to Dennis White, executive vice president of Capitol's Record Group Services, officials at Capitol are also pleased with the association. "Opryland always conducts business with the utmost class, thoroughness and professionalism," White said, "and Jerry Bradley has had a very long and distinguished career in which he has been responsible for many great hits."

Officials at Opryland USA Inc. said that

(continued on page)

ALBUM REVIEWS

WAYLON JENNINGS—Hangin' Tough—MCA MCA-5911—(Producers: J.Bowen, W.Jennings)

Interesting concept: start off the album with a former Gerry Rafferty pop hit and then go directly into a steel & acoustic guitar ballad. Then—circle back through a Honky-Tonk Heroish "Crying Don't Even Come Close" and wind up the first side with a 1975 Sammy Johns pop cut. Keep 'em off balance, boys! Meanwhile, radio may want to reach into this potpourri and pick out "Between Fathers and Sons."

THE JUDDS (WYNONNA & NAOMI)—Heartland—RCA/Curb 5916-1-R—(Producer: B.Maher)

The names under these cuts are a testament in themselves to the star power the mama/daughter duo now possesses: Don Schlitz, Craig Bickhardt, Brent Maher, KT. Oslin, Troy Seals—and on and on. There are some standouts in the crowd nonetheless, including "Turn It Loose," "Old Pictures" and the citified, tongue-in-cheek "Cow Cow Boogie." And, men, you don't need Dr. Ruth—just listen to "Maybe Your Baby's Got The Blues."

THE WHITES—Ain't No Binds—MCA/Curb MCA-5820—(Producers: L.Butler, J.Bowen)

Buck and the girls are always just so *easy* to listen to. One advantage of an album setting is that the three are free to switch lead vocals, expanding the boundaries of "appropriate" songs and adding diversification to the sound. Buck's "Sunshine's Just A Smile Away" is a case in point. Another one of their kinf lk, Ricky Skaggs, dropped ... lend a voice on "Love Can't Ever ... Better Than This."

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
★ = **Available on Compact Disc**
■ = **Platinum (RIAA Certified)**
□ = **Gold (RIAA Certified)**

		LW	WOC
1	**STORMS OF LIFE** ★□ RANDY TRAVIS (Warner Bros. 25435-1)	1	37
2	**WHAT AM I GOING TO DO ABOUT YOU GCS)** REBA MCENTIRE (MCA 5807)	2	18
3	**THE TOUCH** ★■ ALABAMA (RCA 5649)	3	18
4	**WINE COLORED ROSES** ★ GEORGE JONES (Epic FE 40413)	4	18
5	**TOO MANY TIMES** ★ EARL THOMAS CONLEY (RCA 5619-1-R)	5	17
6	**GUITAR TOWN** ★ STEVE EARLE (MCA 5713)	8	40
7	**ON THE FRONT LINE**□ DAN SEALS (EMI/America PW-17231)	7	17
8	**OUT GOIN' CATTIN'** SAWYER BROWN (Capitol/Curb ST-12517)	9	17
9	**GUITARS, CADILLACS, ETC., ETC.** ★□ DWIGHT YOAKAM (Warner Bros./Reprise 25372 1)	6	63
10	**THEY DON'T MAKE THEM LIKE THEY USED TO** KENNY ROGERS (RCA 5633)	11	6
11	**WHEELS** RESTLESS HEART (RCA 5648)	15	6
12	**I TELL IT LIKE IT USED TO BE** T. GRAHAM BROWN (Capitol ST-12487)	10	38
13	**GEORGE STRAIT #7** ★□ GEORGE STRAIT (MCA 5750)	13	38
14	**OCEAN FRONT PROPERTY** GEORGE STRAIT (MCA 5193)	21	4
15	**LOVE'S GONNA GET YA** ★ RICKY SKAGGS (Epic FE 40309)	12	18
16	**PLAIN BROWN WRAPPER** GARY MORRIS (Warner Bros. 925438-1)	14	23
17	**PARTNERS** ★ WILLIE NELSON (Columbia FC 39894)	19	14
18	**ROCKIN' WITH THE RHYTHM** ★■ THE JUDDS (RCA/Curb AHL1-7042)	16	66
19	**MONTANA CAFE** ★□ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	17	34
20	**LYLE LOVETT** LYLE LOVETT (MCA/Curb 5748)	22	15
21	**I ONLY WANTED YOU** MARIE OSMOND (Capitol/Curb ST-12516)	18	21
22	**HOLLY DUNN** HOLLY DUNN (MTM ST-71052)	20	17
23	**PARTNERS** LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia FC 40431)	23	17
24	**THE O'KANES** THE O'KANES (Columbia BL 4059)	24	6
25	**LOVE WILL FIND ITS WAY TO YOU** ★ LEE GREENWOOD (MCA 5770)	25	22
26	**STRAIGHT TO THE HEART** CRYSTAL GAYLE (Warner Bros. 9-25405-1)	26	28
27	**WINGS** MICHAEL JOHNSON (RCA AEL 1-9501)	27	13
28	**JUST CAN'T SIT DOWN MUSIC** MEL McDANIEL (Capitol ST-12528)	28	14
29	**COUNTRIFIED** JOHN ANDERSON (Warner Bros. 9-25373)	29	13
30	**HANK LIVE** HANK WILLIAMS JR. (Warner Bros./Curb 9-25538-1)	37	2
31	**HEARTLAND** THE JUDDS (RCA/Curb 5916-1)	46	2
32	**LOOKING AHEAD** BILLY JOE ROYAL (Atlantic America 7-90508)	30	40
33	**SWEETHEARTS OF THE RODEO** SWEETHEARTS OF THE RODEO (Columbia FC 40406)	31	28
34	**WALK THE WAY THE WIND BLOWS** KATHY MATTEA (Mercury 830 405-1)	32	14
35	**BLACK & WHITE** ★ JANIE FRICKIE (Columbia FC-40383)	33	30
36	**TAKE THE LONG WAY HOME** ★ JOHN SCHNEIDER (MCA-5789)	34	33
37	**OUT AMONG THE STARS** ★ MERLE HAGGARD (Epic FE 40107)	36	17
38	**S-K-O** SCHUYLER, KNOBLOCH & OVERSTREET (MTM ST-71058)	38	4
39	**RIGHT HAND MAN** EDDY RAVEN (RCA 5728-1)	42	2
40	**RADIO GOSPEL FAVORITES** THE STATLER BROTHERS (Mercury 826-710)	39	3
41	**ALABAMA GREATEST HITS** ★■ ALABAMA (RCA AHL1-7170)	40	53
42	**COUNTRY RAP** BELLAMY BROTHERS (MCA/Curb 5721)	DEBUT	
43	**HANGIN' TOUGH** WAYLON JENNINGS (MCA 5911)	DEBUT	
44	**GREATEST HITS VOLUME 2** ★ THE BELLAMY BROTHERS (MCA/Curb 5812)	44	14
45	**TWENTY YEARS OF DIRT** THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	43	38
46	**HARMONY** JOHN CONLEE (Columbia FC-40257)	45	6
47	**FOUR FOR THE SHOW** ★ THE STATLERS (Mercury 826-782-1M-1)	35	37
48	**GREATEST HITS** ★ EXILE (Epic FE 40401)	41	30
49	**WHOEVER'S IN NEW ENGLAND** ★□ REBA McENTIRE (MCA 5691)	50	51
50	**GIRLS LIKE ME** TANYA TUCKER (Capitol ST-12474)	48	45

CASH BOX COUNTRY SINGLES

February 28, 1987

	Title Artist, Label, Number Producer (Songwriter)	LW	WOC
1	**NO PLACE LIKE HOME** RANDY TRAVIS (Warner Bros. 7-28525)	4	12
2	**MORNIN' RIDE** LEE GREENWOOD (MCA 52984)	3	14
3	**FOREVER** THE STATLER BROTHERS (Mercury/Polygram 888 219-7)	6	12
4	**I CAN'T WIN FOR LOSIN' YOU** EARL THOMAS CONLEY (RCA 5064-7)	1	14
5	**MIDNIGHT GIRL/SUNSET TOWN** SWEETHEARTS OF THE RODEO (Columbia 38-06525)	8	14
6	**BABY'S GOT A NEW BABY** SKO (MTM B-72081)	9	13
7	**SMALL TOWN GIRL** STEVE WARINER (MCA 53006)	10	10
8	**I'LL STILL BE LOVING YOU** RESTLESS HEART (RCA 5065-7)	11	11
9	**OCEAN FRONT PROPERTY** GEORGE STRAIT (MCA 53021)	14	6
10	**TWENTY YEARS AGO** KENNY ROGERS (RCA 5078-7)	12	6
11	**TALKIN' TO THE MOON** LARRY, STEVE AND RUDY: THE GATLIN BROTHERS (Columbia 38-06592)	15	6
12	**I ONLY WANTED YOU** MARIE OSMOND (Capitol/Curb B-5663)	13	10
13	**THE RIGHT LEFT HAND** GEORGE JONES (Epic 34-06593)	18	6
14	**RIGHT HAND MAN** EDDY RAVEN (RCA PB-5032-7)	2	15
15	**TAKE THE LONG WAY HOME** JOHN SCHNEIDER (MCA 52989)	16	11
16	**KIDS OF THE BABY BOOM** THE BELLAMY BROTHERS (MCA/Curb 53018)	21	6
17	**WHAT CAN I DO WITH MY HEART** JUICE NEWTON (RCA 5068-7)	17	11
18	**YOU'VE GOT THE TOUCH** ALABAMA (RCA 5081-R)	23	6
19	**STRAIGHT TO THE HEART** CRYSTAL GAYLE (Warner Bros. 7-28518)	5	15
20	**I'LL COME BACK AS ANOTHER WOMAN** TANYA TUCKER (Capitol B-56S2)	7	17
21	**ROSE IN PARADISE** WAYLON JENNINGS (MCA 53009)	26	5
22	**FIRE IN THE SKY** THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547)	19	16
23	**THE BED YOU MADE FOR ME** HIGHWAY 101 (Warner Bros. 7-28483)	27	6
24	**HOW DO I TURN YOU ON** RONNIE MILSAP (RCA PB-5033-7)	20	15
25	**LEAVE ME LONELY** GARY MORRIS (Warner Bros. 7-28542)	22	18
26	**DON'T GO TO STRANGERS** T. GRAHAM BROWN (Capitol B-S664)	32	5
27	**ON AND ON** ANNE MURRAY (Capitol B-5655)	31	10
28	**THE ROCK AND ROLL OF LOVE** TOM WOPAT (EMI America B-8364)	30	10
29	**GYPSIES ON PARADE** SAWYER BROWN (Capitol/Curb B-S677)	33	6
30	**LET THE MUSIC LIFT YOU UP** REBA McENTIRE (MCA 52990)	40	4
31	**THIS OL' TOWN** LACY J. DALTON (Columbia 38-06360)	28	11
32	**LOVIN' THAT CRAZY FEELIN'** RONNIE McDOWELL (MCA/Curb S2994)	29	11
33	**THE MOON IS STILL OVER HER SHOULDER** MICHAEL JOHNSON (RCA 5091-7)	39	4
34	**YOU STILL MOVE ME** DAN SEALS (EMI America 798S1)	24	19
35	**A FACE IN THE CROWD** MICHAEL MARTIN MURPHEY AND HOLLY DUNN (Warner Bros. 7-28471)	42	4
36	**DON'T BE CRUEL** THE JUDDS (RCA/Curb 5094-7)	50	3
37	**WILD-EYED DREAM** RICKY VAN SHELTON (Columbia 38-06542)	41	10
38	**YOU'RE THE POWER** KATHY MATTEA (Mercury 888-319-7)	46	4
39	**HOMECOMING '63** KEITH WHITLEY (RCA PB-5013-7)	25	16
40	**COWBOY MAN** LYLE LOVETT (MCA/Curb 52951)	34	18
41	**OLD BRIDGES BURN SLOW** BILLY JOE ROYAL (Atlantic America 7-99485)	47	3
42	**LONE STAR STATE OF MIND** NANCI GRIFFITH (MCA 53008)	45	6
43	**SENORITA** DON WILLIAMS (Capitol B-5683)	51	4
44	**LET'S BE FOOLS LIKE THAT AGAIN** TOMMY ROE (Mercury 888 206-7)	38	10
45	**GOTTA HAVE YOU** EDDIE RABBITT (RCA 5012-7)	35	18
46	**CAN'T STOP MY HEART FROM LOVING YOU** THE O'KANES (Columbia 38-06606)	53	4
47	**KEEP THE FAITH** JIMMY MURPHY (Encore EM-100366)	52	5
48	**TO KNOW HIM IS TO LOVE HIM** DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28492)	55	2
49	**THERE'S STILL ENOUGH OF US** LIZ BOARDO (Master MR-02)	54	5
50	**HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)** T.G. SHEPPARD (Columbia 38-06347)	36	21
51	**GIRLS RIDE HORSES TOO** JUDY RODMAN (MTM B-72083)	56	2
52	**PARTNERS AFTER ALL** WILLIE NELSON (Columbia 38-06530)	37	14
53	**IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW)** THE OAK RIDGE BOYS (MCA 22314)	58	2
54	**WHAT AM I GONNA DO ABOUT YOU** REBA McENTIRE (MCA 52922)	43	21
55	**YOU'VE GOT A RIGHT** ADAM BAKER (Avista 8703)	60	4
56	**WHEN A WOMAN CRIES** JANIE FRICKIE (Columbia 38-06417)	44	16
57	**WALK ME IN THE RAIN** GIRLS NEXT DOOR (MTM B-72084)	63	3
58	**OH WHAT A NIGHT** MEL McDANIEL (Capitol B-5682)	64	3
59	**GOODBYE'S ALL WE'VE GOT LEFT** STEVE EARLE (MCA 53011)	65	3
60	**THEY ONLY COME OUT AT NIGHT** THE SHOOTERS (Epic 34-06623)	66	5
61	**FALLIN' FOR YOU FOR YEARS** CONWAY TWITTY (Warner Bros. 7-28577)	49	20
62	**I WONDER IF I CARE AS MUCH** RICKY SKAGGS (Epic 34-06650)	68	3
63	**WHEN I'M OVER YOU** MICKEY CLARK (Evergreen 10S1)	70	5
64	**AT THIS MOMENT** BILLY VERA AND THE BEATERS (Rhino 74403)	71	4
65	**WHEN SOMETHING IS GOOD WHY DOES IT CHANGE** HANK WILLIAMS JR. (Warner Bros./Curb 7-28452)	75	2

CHARTBREAKER

66	**PLAIN BROWN WRAPPER** GARY MORRIS (Warner Bros. 7-28468)	DEBUT	
67	**HEART VS. HEART** PAKE McENTIRE (RCA 5092-7)	DEBUT	
68	**WAY DOWN TEXAS WAY** ASLEEP AT THE WHEEL (Epic 172361)	DEBUT	
69	**NEED A LITTLE TIME OFF FOR BAD BEHAVIOR** DAVID ALLEN COE (Columbia 38-06661)	73	2
70	**BURNED OUT** TINA DANIELLE (Charta 204)	74	4
71	**TILL I'M TOO OLD TO DIE YOUNG** MOE BANDY (MCA/Curb 53033)	DEBUT	
72	**GOD WILL** LYLE LOVETT (MCA/Curb 2040)	76	2
73	**THERE AIN'T NO BINDS** THE WHITES (MCA/Curb 53038)	DEBUT	
74	**TWO-NAME GIRL** THE JOHNSTONS (Hidden Valley 1286)	78	3
75	**IT ONLY HURTS WHEN I CRY** ALIBI (Comstock 1833)	81	2
76	**WALL OF TEARS** K.T. OSLIN (RCA 5066-7)	88	6
77	**NO MORE MR. NICE GUY** MELISSA KAY (Stargem 2393)	79	3
78	**YOU LEFT HER LOVIN' YOU** RIDE THE RIVER (Advantage 165)	83	2
79	**I TAKE THE CHANCE** KATHY EDGE (NSD 228)	84	2
80	**COME TO ME** JOHNNY PAYCHECK (Mercury 888-341-7)	DEBUT	
81	**I WISH SHE WOULDN'T TREAT YOU THAT WAY** PAM TILLIS (Warner Bros. 7-28444)	DEBUT	
82	**YOU'VE GOT THAT LEAVING LOOK IN YOUR EYE** MARCIA LYNN (Soundwaves 4784)	DEBUT	
83	**I THOUGHT YOU WERE ALREADY GONE** PEGGY JOHNSON (Cypress CYP-8518)	86	2
84	**EARLY MORNING LOVE** GAIL O'DOSKI (Door Knob 87-265)	DEBUT	
85	**GOTTA GET OUT OF TOWN TO STAY OUT OF TROUBLE** J.C. WEAVER (Wild Turkey 7722)	DEBUT	
86	**THE SWINGIN' SIDE OF THEM SWINGIN' DOORS** JIMMY WILCOX (Silver Stirrup 121286)	DEBUT	
87	**THE CHEATER** GARY McCULLOUGH (Soundwaves 4783)	DEBUT	
88	**TAKE A LITTLE BIT OF IT HOME** A.J. MASTERS (Bermuda Dunes S-104)	59	6
89	**LIKE AN OKLAHOMA MORNING** TONY McGILL (Killer K-1004)	57	13
90	**HOW CAN YOU MEND A BROKEN HEART** REN ASHLEY (West W-725)	67	4
91	**I'LL DIE TRYING** ERNIE BIVENS III (GBS 741)	90	2
92	**DIDN'T YOU GO AND LEAVE ME** ROSEMARY SHARP (Canyon Creek 86-1226)	89	3
93	**IT'S SO EASY (BEING IN LOVE WITH YOU)** TOM MILES (Criket RR S191)	94	2
94	**ONE OF THE BOYS** CHERYL HANDY (RCM-00105)	62	10
95	**WE ALWAYS AGREE ON LOVE** ATLANTA (Southern Tracks ST-1074)	80	5
96	**TAKE MY WINGS OFF** TERESA LYNN (K-ARK 1413)	91	2
97	**CHIME BELLS** THE EVANS SISTERS (Music City U.S.A. 006)	85	2
98	**I'M A LITTLE BOY AGAIN** T.C. ROBERTS (db 8701)	82	4
99	**IT'S GOODBYE AND SO-LONG TO YOU** LISA CHILDRESS (A.M.I. 1947)	61	6
100	**COLD DRIVING RAIN** MARK WHITE (High Sky 10002)	93	3

ALPHABETICAL LISTING ON INSIDE BACK COVER

COUNTRY

OUT OF THE BOX

JOHN CONLEE (Columbia 38-06707) **Domestic Life** (3:50) (MCA—ASCAP/Nashlon—BMI) (J.D.Martin, G.Harrison) (Producer: B.Logan)

John's "Carptenter" built a nice little house in the suburbs, and now he's moved in his family—lock, stock and Cocker Spaniel. The CB staff vote revealed a feeling that the Conlees may be able to keep up with the Joneses on Top 100 Street with this positive release—and maybe even pass them.

FEATURE PICKS

GENE WATSON (Epic 34-06987) **Honky Tonk Crazy** (2:44) (Tree—BMI) (H.Howard, R.Peterson) (Producer: B.Sherrill)

Good beat—easy to dance to—I'd give it a 92. Seriously, Gene's got his Voice sunk into a traditional country tune that's well above average.

RAY STEVENS (MCA MCA-53007) **Can He Love You Half As Much As I** (2:50) (Ray Stevens—BMI) (C.W.Kalb, Jr.) (Producer: R.Stevens)

Great humorous twist on an overused song theme, complete with spoons and ham-bones a la Stevens.

THE FORESTER SISTERS (Warner Bros. 7-28442) **Too Many Rivers** (3:16) (Combine—BMI) (H.Howard) (Producers: J.L.Wallace, T.Skinner)

This all-time favorite flourishes under the tender lovin' care given to it by the favored four.

CHARLY McCLAIN (Epic 34-06980) **Don't Touch Me There** (3:25) (Songmedia/Friday Night—BMI) (M.P.Heeney) (Producers: S.Morgan, S.David)

The song did well as a CB Hot Cut for Reba, and Charly's version may touch sensitive radio ears in just the right way.

JANIE FRICKIE (Columbia 38-06985) **Are You Satisfied** (2:49) (Channel—ASCAP) (S.Wooley, H.Escamilla) (Producer: N.Wilson)

Bluer than blue, this one satisfies both Janie's need to play in new vocal realms and radio's need for a fresh Frickie chart-climber.

NOW CAN WE GO BACK IN AND CUT THE CAKE?—The golden glow surrounding these MCA folks was certainly not from the weather, since Ray Stevens' surprise birthday party landed on one of the coldest days of Nashville's winter '87. Rather it was from a pretty special birthday gift—Stevens' first gold album, for the lp "He Thinks He's Ray Stevens." The hardy folks pictured (maybe the photographer forgot his flash?) are (l-r) Bruce Hinton, senior v.p. and general manager for MCA Records, Nashville; Pat Schoffstoll, MCA Nashville; Stevens; Shelia Shipley, promotion MCA Nashville.

NASHVILLE CHATTER

NEWS BITS: The Arthritis Foundation National Telethon will be broadcast live coast to coast, via satellite, on Sunday, April 26 from the Grand Ole Opry House in Nashville and the Ziegfield Theatre in Las Vegas. **Mickey Gilley** and **Bill Anderson** will co-host the program in Nashville, while comedian **Fred Travalena** hosts from Las Vegas...An evening of instrumental music billed as the Master Series Concert will take place in Music City on March 11 to benefit the W.O. Smith Nashville Community Music School. The entertainers on the bill are not only familiar names to those who like to read the back of album jackets, some of them are also part of MCA Records' Master Series project. Slated to perform are pianist **John Jarvis**, dobro player **Jerry Douglas**, double bass player **Edgar Meyer,** mandolinist and fiddle player **Mark O'Connor** (Warner Bros.), pianist **Liz Story** (Novus/RCA), synthesist **Giles Reaves** and guest percussionist **Kenny Malone.**

AUTRY & BUTTRAM RE-UNITED—*The Nashville Network will be premiering a weekly series called "Melody Ranch Theater" on April 6 which features 65 classic Gene Autry pictures made between 1935 and 1953. Each 90-minute show, airing Monday-Friday at 1 p.m. Eastern Time, will be opened and closed with singing cowboy* **Gene Autry** *and his comedic sidekick,* **Pat Buttram**, *reminiscing about the making of the movie and sharing anecdotes about people and events of that time.*

CHIT CHAT: There seems to be a mini-trend right now to team up "new age country" acts with hot rock 'n' roll performers. For example, **Southern Pacific** is currently on tour with **Huey Lewis and the News**. As an added attraction, front row So Pac fans will get a closeup view of new lead vocalist **David Jenkins**, former lead singer with **Pablo Cruise**...Falling in the "you may or not be aware of" category, another band change occured as a result of the Dec. 27 wedding vows exchanged by Ricky Skaggs' keyboardist **Gary Smith** and **Christy Forester**. Gary is now with the Forester Sisters band and **Mike Rojas** has taken his place with Skaggs...Talk about crossover! **Michael Martin Murphey** will appear with the New Mexico, Utah and Oklahoma Symphony Orchestras, performing a selection of classic American compositions and specially arranged original material. Murphey says he likes to show how classical, country and folk music interrelate...In a cross-over of another type, **Gary Morris** will appear in an upcoming episode of *Mike Hammer* on CBS-TV. Just think, Gary Morris *and* Stacy Keach on the same show—that'll guarantee a full female audience!...**Jim Halsey**, chairman and CEO of The Jim Halsey Company and president of the International Federation of Festival Organization (FIDOF), was awarded the Frederic Chopin Medal by the Polish Artists Bureau during the MIDEM convention in France...**Tom T. Hall** wants to make a go for the *Guiness Book of World Records* for the largest bluegrass band. The jam session scheduled for March 26 at South Plains College in Levellan, Texas to celebrate the dedication of the Tom T. Hall Recording Studio there is the focus of the competition...A trip to the beauty parlor is not among the most newsworthy of items—usually. But when the one considering the possibility is **Crystal Gayle**, that changes. She hasn't said she's *going* to, mind you, just that she's considering it.

RADIO NEWS: WAHC-FM, Appleton-Oshkosh, WI, is looking for weekend and swing-shift talent. Send inquiries to **Gary Johnson**, WAHC-FM, P.O. Box 707, Radio Park, Neenah, WI 54956...**Billy Parker**, operations director at KVOO, has appointed **Mike Wilson** program director/music director for the Tulsa station.

BUSINESS NEWS, SIGNINGS, ETC...Loretta Lynn and **Conway Twitty** have signed with the newly formed The Talent Agency, a subsidiary of Jayson Promotions...Bluewater Music Corp. songwriter **David Lynn Jones** ("Living In The Promiseland") has signed a long-term recording contract with Polygram Records...Cathy Gurley and Associates has moved to 1101 Seventeenth Ave. S. in Nashville (37212) and their phone number is 615-329-0022...The Nashville-based MTM Music Group has opened an office at 12001 Ventura Blvd. in Studio City, CA (91604) to accomodate publishing and marketing division activities on the West Coast...Marc and Gred Oswald have announced the formation of Oswald Enterprises, a management and artist development company at 633 20th Street, San Diego, CA 92102, (619) 696-0151...Nancy A. Neil has been promoted to manager, public relations, for The Nashville Network...**Larry Shell,** vice president of Millhouse and Sheddhouse Music, announced the addition of **Russ Zavitson and Shelby Kennedy** to the professional staff of the music publishing companies...**Bud McGuire** has been appointed professional manager of Larry Butler Music by President **Juan Contreras**.

Valerie Hansen

COUNTRY INDIES

INDIE SPOTLIGHT

'ANA CASH (Lil Bill L.B. 101) **Stranger In Your Eyes** (3:15) (Little Bill/Little Amber/Talli Vic—BMI) (A.J. Morrell) (Producer: E.Cole)

CB voters found Jana easy to get to now, and there's a chance she may not be a stranger for long in radio eyes if she keeps the quality of song, vocals and production found on this contemporary ballad. Full string sound fills in the background nicely and fits the vocal style.

INDIE FEATURE PICKS

NDIANA (Killer K-1005) **Midnite Rock** (2:07) (Little Bill—BMI) (T.Dee, T.Hamilton) (Producer: T.Dee)

You may recognize the name, but the rockin', rhythmic vocal harmony mix is all new this time around.

REDDY BENNETT (Dunbar SD 101) **Mama's Song** (3:24) (Sidrow—BMI) (T.Bennett)

Traditional sound and theme of the song fits traditional Haggard/Travis/Jones-like vocals.

BOBBY PADILLA (Westar W-1005) **That It's All Over Feelin' (All Over Again)** (3:01) (Music City—ASCAP) (S.Clark, J.MacRae) (Producers: T.DeVito, S.Shostak)

No visible flaws in here, from front vocals to back, lyrics to production. All-round good stuff.

RICK HARRELSON (Comstock COM 1827) **Lovin' You Like This** (3:30) (Acuff-Rose-Opryland—BMI) (S.Ewing) (Producer: M.Meyer)

The man is definitely a Rogers fan, but he's got a winning formula in this release.

ONY PRITCHETT (New Horizon NH 182) **Sweet Baby** (2:34) (Keys Made—MI) (E.G.Massey) (Producer: NHC)

Adequate vocals deliver a simple but drivin' two-stepper.

WORTH MENTIONING

URTIS POTTER (SOR SOR-367) **Chicago Dancin' Girls**
AMSEY ROYCE (Showdown SH 119 [B]) **Brown Eyes Keep Calling Me**
AMES STORIE (Nor-Va-Jak NVJ 207) **One Night In Dallas**
IARINA (Gallery II Gallery 2004) **To You**

DARK HORSE CONSENSUS

IM MALCHAK—Colorado Moon—(Alpine APS-006)

Tim's having no trouble picking up supporters for his second solo effort. That ole Colorado moon is shining as bright as a California sun on his parade currently, and it's brought to light quite a few Dark Horses, including KSIW, WCMX, KFAY, WMMK, KTTS, KVGB, KBRQ, WLSA, WDLW and KWOC.

pryland Music *(continued from page 36)*

launch of 16th Avenue Records signals a ve by the company into the contempo- country music mainstream.

The Opryland Music Group was created 986, a year after Opryland USA Inc. uired Acuff-Rose Publishing Co. The ic Group has since moved from the ff-Rose facility on Franklin Road to 66 ic Square West.

Helping Bradley launch 16th Avenue Re- ls is B.J. McElwee, the label's national ctor of promotion, sales and distribu- . Both men bring years of music industry erience to their new association.

Bradley was with RCA from 1970-1983, ing first as executive producer and then ivision vice president in charge of Nash-ville operations.

McElwee began his career in 1965 with Monument Records. Since then he has been general manager of MGM Records/Nashville, vice president of sales and distribution for first ABC/Dot Records and then ABC Records and vice president of promotion and sales for Ariola Records.

The association of Bradley and Pride will not be new for either man since one of Pride's most hit-productive recording periods occurred while Bradley was heading the label.

"I am excited about working with Jerry Bradley again," Pride commented. "Not only has he shown that he is an extremely capable record executive, but he's been a

FOUR FOR ONE AND ONE FOR FOUR—*This Nashville music industry foursome recently announced the formation of two new music publishing companies: Forerunner Music, Inc. (ASCAP) and Foreshadow Songs, Inc. (BMI). The partners, who have been involved in many aspects of the business, are (l-r) Jim Rooney, Terrell Tye, Allen Reynolds and Mark Miller.*

Rooney came to Nashville in 1976 via the folk music world and has most recently been involved in producing such singer/songwriters as Jerry Jeff Walker, Townes Van Zandt and John Prine. Tye has worked at Jack Music for ten years and is currently administrator of copyrights there. Reynolds is best known for producing such artists as Don Williams, Crystal Gayle and, currently, Kathy Mattea. Musician/engineer Mark Miller moved to Nashville in 1978 and is chief engineer at Jack's Tracks Recording Studio.

Initially Forerunner Music/Foreshadow Songs will be working with writers Pat Alger, David Mallett and Barry & Holly Tashian.

INDIE LP REVIEW

TINA DANIELLE—This Gal's Gonna Do Alright—(Charta CH LP 13121)—(Producer: C.Fields)

"This Gal's Gonna Do Alright"

If you liked her single releases, you're gonna like this *whole* album. Tina's soul-packed delivery and interpretive style are all her own (yes, she *does* say "lovering"). From string arrangements to piano rags, from unadulterated blues ("This Gal's Gonna Do Alright") to unabashed contemporary sounds ("Standing In The Shadows," "Standing Too Close To The Moon" and "Me And My Crazy Heart") and straight-forward country ("Your Sweet Love"), this gal's *already* doin' alright.

RUSTY WIER—Kum-Bak Bar & Grill—(Black Hat BHR 1100)—(Producers: G.Sutton, R.Wier)

This album is one of those *fun* ones. It's also one of those that follows a theme, for the most part—in this case centering around honky-tonks. (With a name like Rusty Wier—pronounced the way Loretta Lynn would say rusty wire—that theme would seem to be appropriate.) So, with this in mind, how did a James Taylor song and one by Eric Clapton get in this mix? And even more amazing—how come they fit (if not the theme, at least the sound)? Wier's co-penned "Lone Star Lady" sounds pretty good, too, as does the cowboy tune "Lover Of The Other Side Of The Hill."

GOSPEL

Elwyn Raymer's Gospel News & Views

A NEW NICHE FOR WORD

(Editor's Note: The Medallion Series is a new project for Word Records that is targeted to those music lovers who prefer classical fare. The artists involved in the project do not make their living on the gospel concert circuit, but rather that of the symphony or opera. The following is a view of the series from Kurt Kaiser, the Word executive who formulated it.)

By Kurt Kaiser

From early childhood through graduate school, I studied classical piano. My love for excellent music, therefore, was a natural thing.

For some time, I have felt the need to reach a different segment of the religious marketplace; namely, that group that enjoys the symphony, the ballet, or concerts beyond the regular gospel artist concert circuit.

That need developed into the Medallion Series. It has been a most rewarding venture, for incredibly talented musicians are thrilled to find that a Christian label is also interested in their art. Even though the gigantic sales probably will not be there, the need is there — the trick is to keep the budgets down so that it's all possible.

Some of the artists on the Medallion Series with whom I have recorded, or have a lease agreement are: Christopher Parkening, guitarist; Diane Bish, organist; Anne Martindale Williams, principal cellist with the Pittsburgh Symphony; Stephen Nielson, pianist; the King's Brass Quintet; Eastman School of Music Chorale and Philharmonic (in a glorious recording of *Messiah*); the Cambridge Singers conducted by John Rutter; and several others.

Kurt Kaiser

There are countless combinations of instruments and there is inexhaustible literature available. I have intentionally spaced the releases so that each would be treated with more care. The Medallion Series has a uniformity about its appearance that we feel is elegant.

The preponderance of today's recorded Christian music is contemporary; but I personally feel that it's best to leave the contemporary sounds to younger ears. I thoroughly enjoy my involvement with MOR, traditional and now my new niche.

The market has always been there. Hopefully, these efforts (and efforts of others) in this specialized field will prove valuable.

Kurt Kaiser is Vice President of Music for Word Records.

SPEAKING THE SAME LANGUAGE—Jerry and Kelly Nelon Thompson have been chosen as spokespersons for Navajo Missions. The Thompsons are shown here with their sponsored Navajo child, Phebe Pinto.

GOSPEL BITS

THE FIELD OF GOSPEL MUSIC has a reputation for attracting many different performers from other areas of music, and that is happening once more. This time a recent trend is bringing aboard some notable country entertainers. **Terri Gibbs** is one of those "cross-overs". The 1981 CMA Horizon Award Winner of "Somebody's Knockin' " fame has signed with Word/Nashville and will release a gospel album in May entitled "What About Him." But vocalists aren't the only new additions to the gospel field. Joining Gibbs as another new DaySpring artist is the award-winning fiddle player, **Johnny Gimble**, who has earned much applause in country circles over the years for his prowess as an instrumentalist. And then there is the songwriter element. Recently, **Paul Overstreet** added his name to the list of country artists embarking on gospel careers. He was one-third of the fast-rising country trio of singer/songwriters, S*K*O, on MTM records, which was beginning to find a place in the upper half of the country charts. But Overstreet wants to span both the gospel realm and that of country radio, releasing material that would suit both markets. "My music won't be completely gospel or completely secular," he explained recently, "I just want my songs to be positive." He had already released "Lost And Found," a gospel LP containing all original material, before his break from S*K*O. Proceeds from its sales will go to charity. For now, Overstreet will keep his independent label, Necessity Records, and thus the freedom to explore both fields...

Paul Overstreet

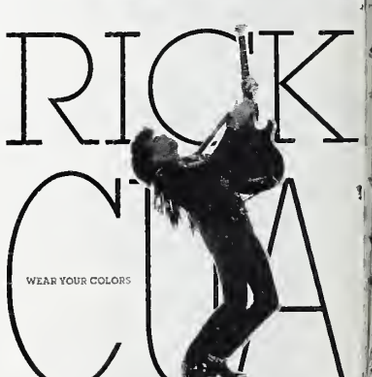
MISSION NEWS: Navajo Missions of Farmingdale, NM, in conjunction with its Christian radio station WNMI, have picked **Jerry and Kelly Nelon Thompson** as their national spokespersons. In an attempt to increase awareness about the mission's purposes and goals, the organization will kick off a publicity campaign in late spring. **The Thompsons** first came into contact with Navajo Missions almost four years ago when WNMI sponsored one of their concerts. While in Farmingdale, the entertainers toured the mission facilities and became inspired by the work being done there, so inspired in fact that they are now sponsoring a Navajo child.

Amy Lavelle

GOSPEL LP REVIEWS

RICK CUA—Wear Your Colors—(Sparrow SPR 1130)—Producer: D. Perkins

Rick Cua, formerly a member of the band The Outlaws, is wearing *his* colors and showing his feathers as a true no-doubt-about-it rocker. From one hard-driving, fierce cut to another, Cua rolls them out! Using modern messages such as "Flex" and "Lemme At 'Em," his style is sure to inspire younger audiences and heavy-metal lovers. It sounds like producer Dave Perkins brought out the best in Cua, as well as lending his penmanship on some of the songs.



SILVERWIND—Set Apart—(Sparrow SPR 1124)—Producer: P. Naish

Silverwind sounds like their name — and that's what truly sets them apart, makes them stand out among other acts on the contemporary Christian scene. The harmony blend here is fantastic, with a natural, full sound. Some very beautiful material is included, like the cuts "We Will Be Holy," "Crystal Heart" and "First Love." Remember the name — there will be more blowing our way from Silverwind.

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COIN MACHINE

Around The Route

by Camille Compasio

Bob Lentz departed his sales post at Loewen America to join Seeburg as marketing manager. He'll now be working with the firm's **Tom Siemieniec** in marketing and sales, reporting directly to Seeburg executive veepee **Joe Pankus**. We wish him much success in his new post . . . And speaking of Seeburg, operations veepee **Bob Breither**, who was on hand at both the London (ATEI) and Frankfurt (IMA) trade conventions, reports that the Laser Music System was a star attraction at these two major European events. Ops in attendance were very receptive and very impressed and, on the closing day of the London show, when the doors were opened to the public, throngs of visitors, predominantly young people, created even heavier traffic at the C.D. jukebox display. Seeburg's chief engineer **Warren MacDonald** was on hand to conduct a 2-day service school to familiarize the European network with the technical aspects of the Laser Music System.

On the way. The first container of the newly released NSM "Galaxy" 200-selection jukebox is enroute to the states and sample shipments to distribs should commence within the next week or so. Loewen America prexy **Rus Strahan** is very excited about this latest addition to the line and is confident it will be well received in the U.S. market. "The Galaxy is everything you could ask for in a phonograph," he told *Cash Box*, stressing its attractive cosmetics and design, the soft orange and gold color scheme, the outstanding sound (200 watts per channel), et al. He spent some time at the NSM-Lions plant in Germany a couple of weeks back and observed the new models coming off the assembly line. They are factory equipped with harnesses intact to allow for quick, easy installation of bill acceptors, which is especially significant nowadays as more and more ops are leaning towards bills rather than coins on their music routes. The "Galaxy" will make its official American debut at the ACME '87 convention in New Orleans. Also on display at the show will be the re-designed NSM "Concert 240-2".

Another conviction. The Royal Canadian Mounted Police authorities in Kitchener, Ontario, announced the conviction of **Catherine Mary Dibattista** for violating Canadian criminal customs statutes. Mrs. Dibattista pleaded guilty to section 238 of the Canadian Customs Act and was sentenced by a provincial court judge in Kitchener to 18 months probation in connection with the scheme of underevaluating printed circuit boards being shipped from Korea to Canada and for falsifying Canadian Customs documents. In a separate civil action she may be required to pay as much as 87,000 Canadian dollars to repay the Canadian government for sales tax evasion as a result of underevaluation of several shipments of printed circuit boards. Mrs. Dibattista operated Intertrade and Video Wholesalers companies and her companies were searched by the RCMP with several hundred illegal boards being seized.

Felicitations! We're a little bit late (and we apologize for that) but *Cash Box* would like to extend birthday wishes to **David C. Rockola**, who celebrated his 90th birthday this past January! The occasion prompted a feature article by Tribune columnist **Bob Greene** and subsequent coverage throughout the country. At this point in time Mr. Rockola has been the subject of numerous print articles and radio interviews and has even been approached by network television., The founder of one of the trade's most prominent jukebox manufacturing firms, he is indeed among the few founding fathers of this industry who is still very actively involved in it. Mr. Rockola's day to day schedule would put many men half his age to shame! . . . Right now, of course, the Rock-Ola factory is concentrating on upcoming shipment of its newly released "494 Encore" jukebox. As for the "Nostalgia", executive veepee **Bette Lockhart** has "so many orders" for it! Just be patient. They're trying to get them out as quickly as they can.

Ken Adams To Betson Pacific

CHICAGO—Betson Pacific announced the appointment of Ken Adams to the vending sales staff in the distributor's South San Francisco office. Adams has extensive experience in the vending business. He started his career as an American League hockey player, and then worked for the team owner's vending company. He was with Moyer Diebel Corporation for 20 years, first in Buffalo, New York and later in Chicago as their midwest regional manager.

Adams and his wife recently relocated to the San Francisco Bay area. Commenting on his new position, he said "I've known John Lotz and others at Betson Pacific for a long time and will enjoy working with them." Adams will be working with the firm's John Schneider to strengthen the sales support from Betson Pacific in the San Francisco peninsula area. "I'm looking forward to meeting and working with operators in this new territory," he added, "and to the challenge of learning more about the games business as well."

Betson's John Lotz said, "Having Ken Adams on our staff will certainly enhance our ability to serve our customers and t expand our business contacts. His exper ence and expertise will benefit both custo ers and staff, and we look forward to a lon and fruitful association."

Ken Adams

Top Players Compete For 'Player Of The Year' Honors

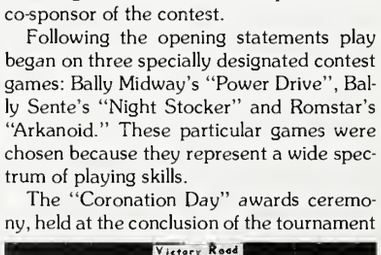
CHICAGO—The first annual North American Video Game Tournament of Champions was held at the Airport Hilton and Towers in Los Angeles, California, January 17-18, attracting almost two dozen of the most talented players from across the United States. Play continued throughout the weekend and culminated in a startling finish which left Donn Nauert of Austin, Texas the 1986 "Player Of The Year", bringing the world title back to Texas after two years in California. David Dean, representing the local talent in the tournament, took home second place while Mike Pirring of San Francisco came in a close third. Each of the top three finalists were presented with trophies as well as their choice of one of the designated contest games.

The Amusement Players Association, the leading organization of video game and pinballs players, sponsored the tournament and "Coronation Day" ceremonies to generate interest in competitive game playing.

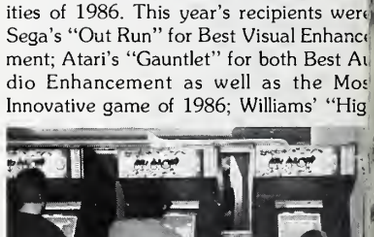
The tournament began on the morning of January 17 with opening remarks from Perry Roger, editor of the official APA publication "Top Score" and Neal Mendelsohn, vice president of sales for Games Unlimited, a leading Southern California operator and co-sponsor of the contest.

Following the opening statements play began on three specially designated contest games: Bally Midway's "Power Drive", Bally Sente's "Night Stocker" and Romstar's "Arkanoid." These particular games were chosen because they represent a wide spectrum of playing skills.

The "Coronation Day" awards ceremony, held at the conclusion of the tournament (1/18), was highlighted by awards presen ed to the top players, games and persona ities of 1986. This year's recipients were Sega's "Out Run" for Best Visual Enhanc ment; Atari's "Gauntlet" for both Best Au dio Enhancement as well as the Mos Innovative game of 1986; Williams' "Hig Speed" for Best Pinball; and Nintendo "VS. Super Mario Bros." for Best Vide Game of the Year. Also, for his pioneerin efforts to further the sport of competiti video game playing, Bob Lundquist, pre dent of Bally Sente was presented th award for Video Game Sportsman of th Year.



Donn Nauert, Texas state "Player of the Year," is pictured at the Tradewest "Victory Road."



A group of top players competing on "Arkanoid" during the NATCO contest.

Texas Match

Top players from every corner of th Lone Star state competed in the 1987 "Te as-State Player of the Year" contest, he January 11 at the Bally's Aladdin's Cast game room in Austin. The special conte games included Bally Sente's "Night Stoc er", Nintendo's "VS. Slalom" an Tradewest's "Victory Road." Donn Naue of Austin, Texas led a pack of talented pla ers to the finish, scoring a perfect 300 gam

The tournament raised a considerab amount of money for the Central Texa chapter of the March of Dimes. Not only d the players contribute generously with the quarters, we were also able to genera some positive media exposure which is beneficial to the industry today. Bally Sen supplied "Night Stocker" t-shirts to all co petitors while Master Vend of Corsican Texas supplied two "Victory Road" m chines for the tournament.

Visitors From Spain

Pictured (l-r) are Jose Fernandez, reviewing technical aspects of programming with Sente's game designer Rich Adam.

Jose Fernandez, interpreter Rosa Maria Ceasado, Maibesa's managing director Felix Hernan and Sente President Bob Lundquist.

Bally Sente was quick to respond "yes" when Senor Felix Hernan, managing director of Maibesa, S.A. (Sente's Spanish distributor) asked to visit Sente's research and development facility in Sunnyvale, California. As noted by Sente's president Bob Lundquist, "We look on these visits as opportunities for positive (and negative) feedback from our customers and they help in our approach to product design, product direction, target markets and so forth." Accompanying Senor Hernan from the Madrid-based distribution house were Rosa Maria Ceasado, interpreter and Jose Antonio Fernandez, design engineer for Maibesa. Fernandez was particularly interested in the design and programming aspects of Sente's electronic version of the popular board game Trivial Pursuit. A Spanish video edition is now being successfully promoted by Maibesa. The group additionally viewed "on-the-table" and proposed projects, and shared their insights on customer needs and the industry abroad. "It's really quite reinforcing to have our international representatives take the time and expense to interface with us," commented Lundquist.

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ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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